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NEEDLECRAFT

The Home Arts Magazine

December *1932 · 10¢*

Gargle LISTERINE *every 2 hours . . .* when you have a COLD or SORE THROAT

In your mouth, a fierce and continuous battle is being waged. The forces of Health against those of Sickness. Nature against Germs—dangerous bacteria that lodge and multiply in the mouth by millions, striving to cause illness.

Surely you can appreciate the necessity of using, every day, a mouth wash fatal to germs, yet harmless to tissue.

Authorities have long urged a night and morning gargle with full strength Listerine, the safe antiseptic with the pleasant taste. For Listerine kills germs of all types, including those associated with the common cold.

Gargle every 2 hours

The morning and night gargle is deemed sufficient, in time of normal health, to keep germs under control and maintain a cleanly condition of the mouth.

But when infection is actually under way, which is the case when you have a cold, sore throat, or inflamed condition of the oral tract, authorities urge that the gargle be repeated every two hours.

By so doing you give the body, now at lower resistance, an extra attacking force it needs to combat the ever-multiplying germs in the mouth.

A new SALVE for CHEST COLDS • LISTERINE RUB 25¢

Germs reduced 92% to 99%

If you could look into your mouth with a microscope before and after gargling with Listerine, you would behold a remarkable transformation.

Before the gargle you would see millions and millions of germs, alive, wriggling, darting to and fro. After, you would see the same germs dead and powerless to cause harm.

Repeated tests, following the technique employed at great universities, show that full strength Listerine actually reduces bacteria on mouth surfaces from 92% to 99%.

Take this precaution

At the first symptom of trouble in the oral cavity, begin gargling with Listerine and consult your physician.

Do not be afraid to use Listerine undiluted. Only in this way can you get the full benefit of its germicidal action. Remember that Listerine is non-poisonous, absolutely safe to use. Lambert Pharmacal Co., St. Louis, Mo.

SAFE · NON-POISONOUS · PLEASANT TO USE

The Award of Prizes in the Quilt Contest

IT proved a wonderful success, as was to be expected — our first national quilt contest! Certainly there was no more interesting feature throughout the entire Eastern States Exposition — to feminine visitors, at least. You will remember that we had a bit of news concerning it in Needlecraft for September; and here is the conclusion, with the list of prize-winners. The quilts were practically of but two classes — antique and modern, and in patchwork or pieced-work, and appliqué or "laid-work" — although varying greatly in the quilting and arrangement of colors and design.

ANTIQUE OR OLD-TIME QUILTS: First prize, Mrs. Georgia Lewis, Fedora; South Dakota. "The Star"; made in 1847. Second prize, Mrs. Dale Tate, Springfield, Massachusetts. An heirloom; made in 1832. Third prize, Mrs. F. A. Ferguson, Des Plaines, Illinois. "The Thistle"; made in 1831 and probably the oldest quilt entered. Fourth prize, Mrs. A. H. Bartlett, Ludlow, Massachusetts. A charming example of padded quilting, in all white; made in 1857.

MODERN QUILTS: First prize, Mrs. D. T. Larimore, New York City. Rose design, in appliqué. Second prize, Mrs. Helen C. Dorne, Angola, Indiana. While the design is not new, the arrangement of blue hexagons on white gave a most unusual and lovely effect — as of snow-crystals. Third prize, Mrs. William D. Bushong, Tompkinsville, Kentucky. "Cluster-Star" design. Fourth prize, Mrs. A. G. Violet, Westport, Connecticut. An excellent copy of an old quilt found in the home of Betsy Ross.

We wish there were space to give the names of those accorded special and honorable mention; their work was scarcely less creditable than that which won the cash prizes. Frequently some unusual adaptation of design or color combination decided the question of award; and to each quilt receiving such recognition was attached a card giving reasons for its selection.

As for the judges — they did their duty faithfully, and were well-fitted for it. Our Christine Ferry served as one of the three, and the task was assuredly not a light one, as there were entries from every state in the Union, from Hawaii, Newfoundland and several Canadian provinces. The majority of the quilts, so far as we were able to learn, came from Needlecraft subscribers — a fact that makes us both proud and happy. The prize-winning quilts were on exhibition in the town hall at Storrowton, the story of which you have heard — a little New England village made up of old colonial houses, and constituting the home department of the Exposition; all remaining, including those decorated with ribbons, were very attractively hung in the Industrial Arts Building. Indeed, nearly every one of those quaint, old-time dwellings — some of them really beautiful — held an interesting demonstration or display of one or another handcraft or home art; and the village, itself, is an "exhibit" worth traveling a long distance to see. We wish our readers might visit it — every one; and perhaps next year they may because there is to be another "national quilt contest," we are told, which the projectors hope to make very much larger and even better than the one just enjoyed. Here, too, is another bit of good news: Miss Ferry will give us, in the January issue, one of her delightful full-page articles, showing the prize quilts and telling us all about them!

Star of the East

Star of the East, that long ago
Brought wise men on their way
Where, angels singing to and fro,
The Child of Bethlehem lay —
Above that Syrian hill afar
Thou shinest out tonight, O Star!

Star of the East, the night were drear
But for the tender grace
That with thy glory comes to cheer
Earth's loneliest, darkest place;
For by that charity we see
Where there is hope for all and me.

Star of the East! Show us the way
In wisdom undefiled,
To seek that manger out and lay
Our gifts before the Child —
To bring our hearts and offer them
Unto our King in Bethlehem!

— Eugene Field

"Be of Good Courage"

OUR readers may remember a little talk concerning the "League for Fearlessness," organized about one year ago. We hope many have joined it, and are doing everything in their power, by way of thought and speech and action, toward the abolition of fear — which may be considered humanity's direst enemy — and the upbuilding of true courage. This general idea is spreading rapidly. For example, in a daily newspaper of large circulation there recently appeared a declaration which we have been asked to broadcast, and this we are glad to do, believing as we must, that fearlessness is a world need:

"Who is this enemy called Fear? Whence comes this prowling monster who haunts our dreams and stalks behind us as we walk the streets looking for employment or listening to the stock quotations for the day? Of all the plagues that visit the heart of man this demon Fear is the most disheartening. He drives men to the mad-house and he paralyzes the powers and faculties of human beings. When he arrives the mind ceases to work normally, the heart races, and then reaction follows with stupor. His allies are Corruption and Cruelty. His close relative is Perpetual Dread, and his children are Weakness and Worry.

"There is a modern hero for whom Fear has a wholesome dislike, and before whom he flees in terror. Courage, alone, can vanquish this specter Fear. The youth today who will ally himself with Courage and go forth to do battle may be certain of victory. He who, regardless of disappointments, failures, possible future calamity, refuses to pull down his ensign, denies room in his heart to the slimy reptile Fear, can be sure of winning the greatest of all wars. He should take Courage by the hand and go forward to the combat. Strength is a brother to Courage; Power is a partner; Success and Leadership are his children.

"Today the army of Achievement needs recruits, muster-day is at hand, and qualification tests are being carried on. Let us ally ourselves with COURAGE, whose parents are Faith and Vision."

Teaching the Daughter Home Arts

REALLY, it seems to me that young people of the modern generation do not want to be *taught* anything. They are the know-it-alls — quick to laugh at old-fashioned "notions," methods, arts. We parents have to be subtle about instilling appreciation of the home arts.

So do not teach; let your daughter absorb them. Talk intelligently about calories and vitamins — the "moderns" aim to be intellectual! Let her see beauty and careful planning in meals; soon this will arouse consuming interest in the desire to be appetizingly original. Let frock-making seem alluringly simple. but the range for ingenuity and individuality unbounded. Now that hooked rugs are returning to vogue, turn the adolescent desire into this channel, where color can be displayed and patience acquired. There are simple crocheted hats and berets to entice backward fingers, intriguing girls into an art otherwise disdained as "oldfashioned." The creator of a successful beret will be eager to absorb all known crochet stitches thereafter. Self-adornment is the key to many an interest. The embroidering of a bedspread seems too tedious and futile a task to the modern miss until she has tasted the joys of the individuality simple embroidery adds to her frock. Give her a room of her own, and allow her to furnish it according to her taste — with reason and economy, of course. It will teach her to be tidy. A room that cheers the eyes and satisfies the heart is seldom dusty. And you will find that daughter of yours spending many an innocent hour embroidering scarfs, curtains and other accessories for it. Suggest — create atmosphere. But don't teach her the arts. Be subtle; let her absorb them. And while she is absorbing them, she will be building character: I have a daughter, and I KNOW. Needlecraft, too, will prove an inspiration. — *Helen Bartlett.*

Those Christmas Seals

DURING the year now drawing to a close, as well as the preceding year or two, we have all been called upon to give and give again in new and unusual ways, until it has seemed that there must be a limit to our ability. Although the spirit was willing, the purse was weak, indeed!

However, there are some charities with which we have been so long that they are like old friends — we cannot pass them by; we cannot let the lack of any support we are able to give militate against the good work they have done and are doing. First, there is the National Tuberculosis Association, quite dependent upon the sale of the bright little Christmas seals with which you are all familiar, for carrying on its splendidly successful campaign against the dread disease that has been well-named "the curse of human-kind." We trust you will buy these seals — which are on sale from Thanksgiving to Christmas — and use them plentifully on all parcels, letters, and cards mailed during the holiday season. They whisper of good-will in a way that cannot be misunderstood.

Another charitable organization is the Salvation Army. Its good works are manifold, and too well-known to require specification; it has been obliged to "carry on" during the stressful period out of which we are now passing as almost never before, and its funds have touched the lowest ebb. Its "volunteers" are very grateful for any assistance. Let us do what we can.

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LALLA FROLICH MILLER
In the Costume She Brought from Norway When She Came to the United States

A Christmas Letter of

a Complimentary Nature for

All Needlecraft Readers

BY FLORENCE YODER WILSON

CHRISTMAS seems to me to be an exceptionally appropriate time to tell Needlecraft readers a little bit about themselves. Perhaps I should amend that by saying that it is the time to tell Needlecraft readers about one another and of how some of the hundreds of thousands of readers have made use of the articles on foreign countries which have appeared during the course of the year on this page.

Our subscribers, if the response to the editorials has anything to do with it, and it certainly has, have shown themselves to be internationally minded, eager for information about other countries in the world in which they live, open-minded to the forming of friendships and understandings with other people, and quick to utilize the artistic heritage of other countries as well as their own. In the headlines to this story you will notice that we refer to all Needlecraft readers. The use of the word "all" implies that there is a variety of readers, as in truth there is. The response to the foreign-country editorials has shown us that the magazine is read by men, women and children.

THE men are more than often teachers or superintendents of schools, professors or heads of colleges. The women are club women, teachers, housewives, heads of home economics organizations, extension workers, doctors, lawyers, college girls, and women in all the professions and businesses. Children who read Needlecraft are school children, Camp Fire Girls, Boy Scouts; in fact, there has scarcely been a type of intelligent, studying, working woman or child who has not responded to the foreign-country editorials.

This record speaks in no uncertain voice for the intelligence and alertness of our readers. It likewise places them in the front rank of what we usually expect of the finest types of American citizens.

And that, ladies and gentlemen, boys and girls, is my compliment. I can make it even stronger. Some weeks ago, back in September, I attended the second Woman's Conference on Current Problems at the Waldorf Astoria Hotel in New York City, given under the auspices of the New York Herald-Tribune. Several hundreds of the most prominent women in the United States gathered together to talk on current problems. The speakers numbered some of the finest minds in America today. President Hoover addressed the meeting by radio. There were three sessions — morning, afternoon and night, and for the whole afternoon session the only subject taken up consisted of a study of our relations with foreign countries.

ALMOST every speaker referred to the possibility of international peace and spoke of the peace problem in general. More than one of them called attention to the fact that the very best possible means of taking steps toward world peace was to know and understand the peoples of other countries. Dr. Mary E. Woolley, president of Mount Holyoke College, gave as one of her ideas as to what woman's part and power was in the peace movement, the suggestion that all women should make an effort to study at least one foreign country.

Needlecraft readers have been up and away on the scent of this suggestion for about three years. Through a study of handcrafts, costumes, customs and manners of different foreign countries, they have contacted not only the history and geography of the nations involved, but the very heart of the people themselves. And you have evidently had a grand time doing it.

IF it were possible to do so, I would reproduce several pages of the finest of the letters of appreciation that I have received. Each one seems better than the last, for, along with the hundreds upon hundreds of requests for the material in the way of references which were sent on request, have come letters telling of how the material was used by those who sent for it. Very recent letters show how Americanization groups have been using the editorials in their classes of would-be American citizens. One American Legion enthusiast used the pictures on the covers as guides in the making of dolls in the costumes of the countries represented, for use in her work with new American citizens. She writes:

"As Fidac chairman of the local American Legion Auxiliary unit, your editorials on foreign countries have been most interesting to me, especially the colored covers on some of the issues. With your September 1931 cover as copy, I dressed a doll as Flemish milkmaid carrying out the full picture of the dog and the cart. This doll took first prize at a district conference and is this week at the American Legion state conference."

Home demonstration agents all over the United States have used the articles.

Club women have made yearly programs out of the series, using the editorial as a nucleus for a talk and giving other members of the club assignments for collecting other material on the country in question, thus making the whole thing a group activity. Several club women used the material that was sent them by the railroad companies to make a display, pasted on cardboards and put on easels. The covers they also mounted and displayed.

From "Nursery Rhymes from Bohemia." McBride & Co.

A Design from a Czechoslovakian Book for Children Which Could Be Adapted for Embroidery

HUNDREDS of teachers have cut the material out and pasted it up in book form for their students. Perhaps the most interesting work of all has been that done by girls in colleges who have chosen the history of needlework as a subject for their theses. In many cases we supplied the names of all reference books.

The children, of course, have found the articles very, very helpful in their school work. Many of them have written in their childish handwriting for material to be sent them in double-quick time, so that they could make a hit with the teacher on the following day!

I was almost swamped with letters from Camp Fire Girls until I went to headquarters and found that part of the birthday project for 1931 consisted of adapting the patterns from some handcraft of a foreign country to an American design and use.

NOT least of all these requests are those coming from housewives themselves; women who have felt the thrill of discovery in contacting foreign countries, strange lands, strange peoples, through the medium of something that they knew so well — needlework. Some of my most beautiful letters have come from women of foreign birth or descent who have written to me to ask for material, saying, "I do not belong to a club. I am afraid I cannot say I will use the material in a group activity, but I want to know all about the country in question. I myself came from a foreign land."

All of these beautiful letters have been carefully treasured, and they mean more than just a compliment from a reader to a writer. They represent in a small way a very big thing — the amalgamation of many different peoples into one great race. In doing this, they testify to an important event in the history of the world.

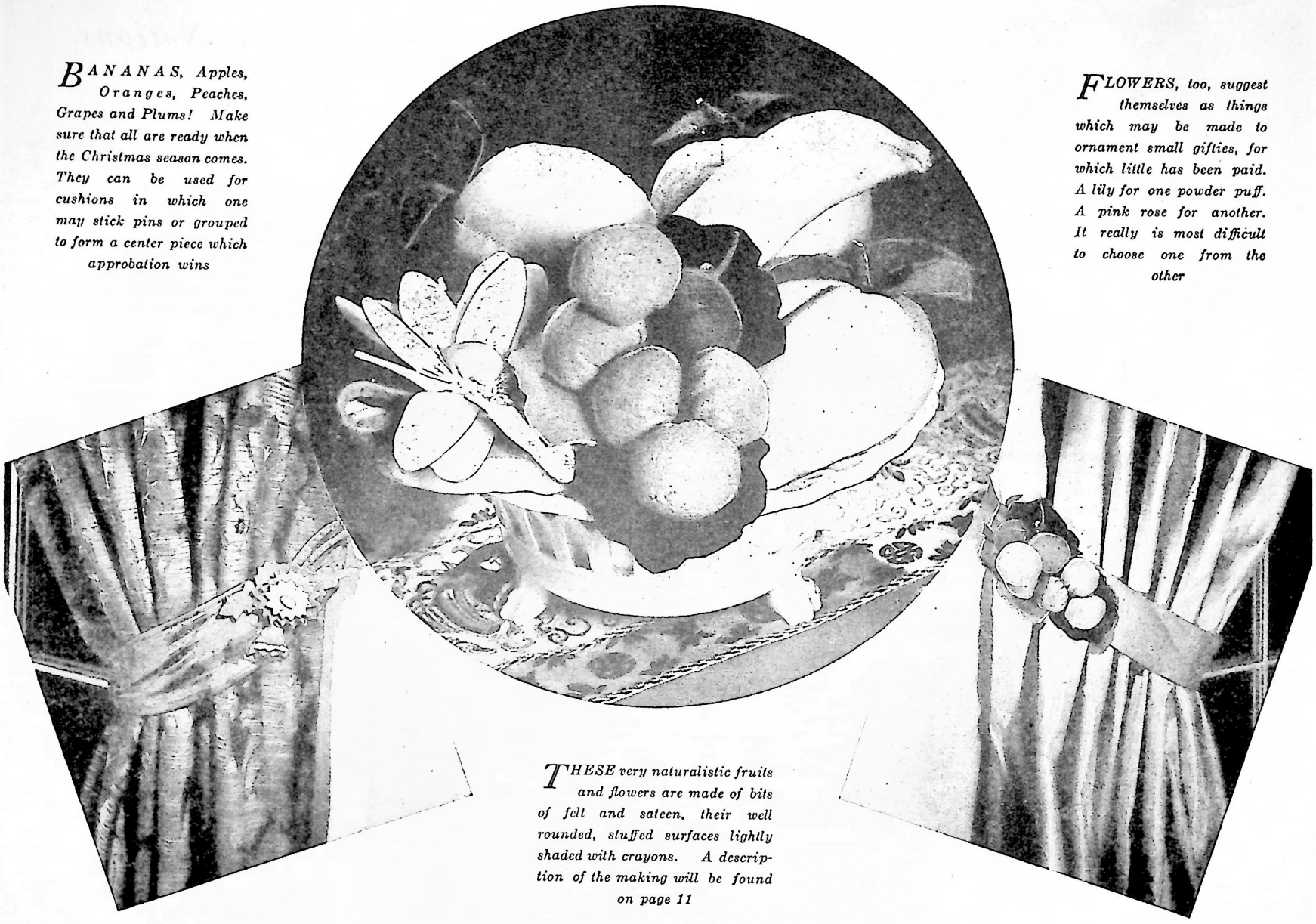
THE illustration of a Norwegian girl on this page came out of one of those letters. Here we see an American citizen of foreign birth, a reader of Needlecraft, dressed in the costume of the country from which she came — Norway. She is staunchly doing her bit for American decorative art in bringing her Norwegian designs to this country and interpreting them anew for the country of her adoption. Her heritage is the heritage of hundreds of our citizens and of Needlecraft readers. During the year 1933, at certain intervals, the pictures of boys and girls — future American citizens — taken in the costumes of the countries from which their people have come, will appear on these pages, together with foreign designs of embroideries. The covers of Needlecraft will consist of foreign embroideries in color, appearing in the same issues. Yes, it will be possible to get the actual patterns for the designs. But just how they will be adapted must be left to you. Some of them can be used as dress fronts, some as wall hangings, others, broken up, can be made into designs for a whole dress. In the January issue we shall make an announcement which should be of interest to all who have found help from the editorials. We want to see by way of a contest just how many people have been helped by the series and what form the help took.

So we see from first-hand information that cannot be doubted or overlooked that women's interests are world interests; that neither women nor their arts or crafts are out of the way of the world any more. They are part of progress and, internationally interpreted, can help point the way to a better understanding between all human beings. Then some day perhaps we can realize, if only in degree, what was meant by the old, old message — "Peace on earth, good will to men."

NEEDLECRAFT
the Home Arts Magazine

BANANAS, Apples, Oranges, Peaches, Grapes and Plums! Make sure that all are ready when the Christmas season comes. They can be used for cushions in which one may stick pins or grouped to form a center piece which approbation wins

FLOWERS, too, suggest themselves as things which may be made to ornament small gifties, for which little has been paid. A lily for one powder puff. A pink rose for another. It really is most difficult to choose one from the other



THESE very naturalistic fruits and flowers are made of bits of felt and sateen, their well rounded, stuffed surfaces lightly shaded with crayons. A description of the making will be found *on page 11*

Exotic Fruits of the Christmas Tree

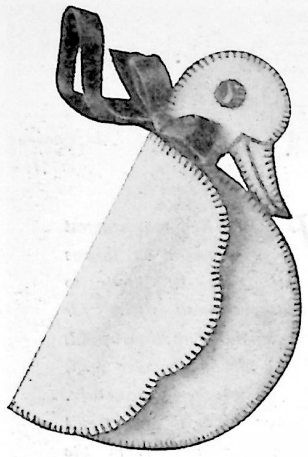
BY CHRISTINE FERRY AND ISABEL INGRAHAM

Upper row, reading from left to right: No. 32-12-1, Grape Cluster; No. 32-12-2, Orange; No. 32-12-3, Nosegay Powder Pad; No. 32-12-4, Apple
Lower row: No. 32-12-5, Zinnia; No. 32-12-6, Pond Lily Powder Pad; No. 32-12-7, Peach; No. 32-12-8, Banana; No. 32-12-9, Rose Powder Pad
No. 32-12-10, Plum (not illustrated)

Eight Jiffy Jobs for Joyful Givers

Big Sisters and Little Ones Like Smart Notions

BY EVELINE JOHNSON AND LYDIA BRIGHAM



No. 32-12-11. Golden Goose Purse, a girl's own gift, swanky as can be. Gay yellow felt with brown trims

HERE are eight short cuts and merry ones to a complete gift list which the leanest little budget can encompass without a stretch at any point — and there's nary an item but will credit you with cleverness and never even whisper of your smart economy.

To begin with there is the golden goose purse. Any schoolgirl is going to get a fine young thrill out of this swagger small accessory, especially if it is accompanied by some such saucy rhyme as this —

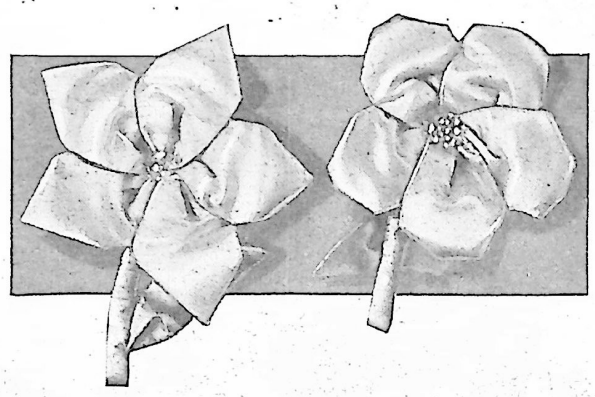
Here's a magic golden goose —
He'll give you quite a thrill —
When he's yours, you can't go broke,
He always has one bill!

Making the purse takes less time than to tell about it. The sections of the yellow felt are simply cut out and all outlines carefully trimmed off. The wise eye and the bill markings are then embroidered. We next blindstitch the facing to the pocket flap, and blanket-stitch the edge of the flap all around. Back and front of purse are then placed together and blanket-stitched all around the edges. Three strands of dark brown floss are used for all the embroidery. A tiny snap fastener holds the flap down securely. As the final touch a ribbon loop is made for carrying. A six-inch piece of inch-wide, dark brown ribbon, folded through the center and whipped along the edge, then doubled and tacked securely at the back of the goose neck, makes the carrying loop. A snappy little bow of the brown ribbon will hide the ends. A golden goose makes a cunning bridge favor for youthful parties, and it may be equipped with a downy yellow powder puff inside if desired.

Flower Sachets

FLOWER sachets are one of the new feminine trifles being worn on silk negligees and pajama jackets. They make darling little envelope gifts and go sweetly with a package of handkerchiefs or silk undies. A sick-abed lady would welcome such fragrant fadeless blossoms to wear on her bed jacket.

Both flower sachet blossoms are made of ribbon one and one-half inches wide, with green ribbon one-inch wide for leaves and stems. Petals are made separately and tacked together at the center where a cluster of yellow French knots is used to conceal the joining. Six strands of yellow floss, thread around the needle once, will make the knots the right size. Stems for both flowers are simply three-inch pieces of green ribbon folded lengthwise, whipped together on the edges, and then filled with batting tucked in with a crochet hook or orangewood stick. Ends are turned in and whipped. One end is tacked to the back of the flower center.



(Above) Narcissus, Flower Sachet. White and green satin ribbon. An exquisite boutonniere for her negligee or pajamas

(Above) Wild Rose, Flower Sachet, of delicate pink satin ribbon with green foliage. A fragrant small token

For the wild rose petals five lengths of pink ribbon are cut two inches long, then each piece is doubled and edges whipped together. A light filling of batting is tucked in with sachet, and then the corners of these petals are turned back and tacked to shape them as the illustration shows. Finally the petals are turned in a bit at the bottom, gathered, and tacked together.

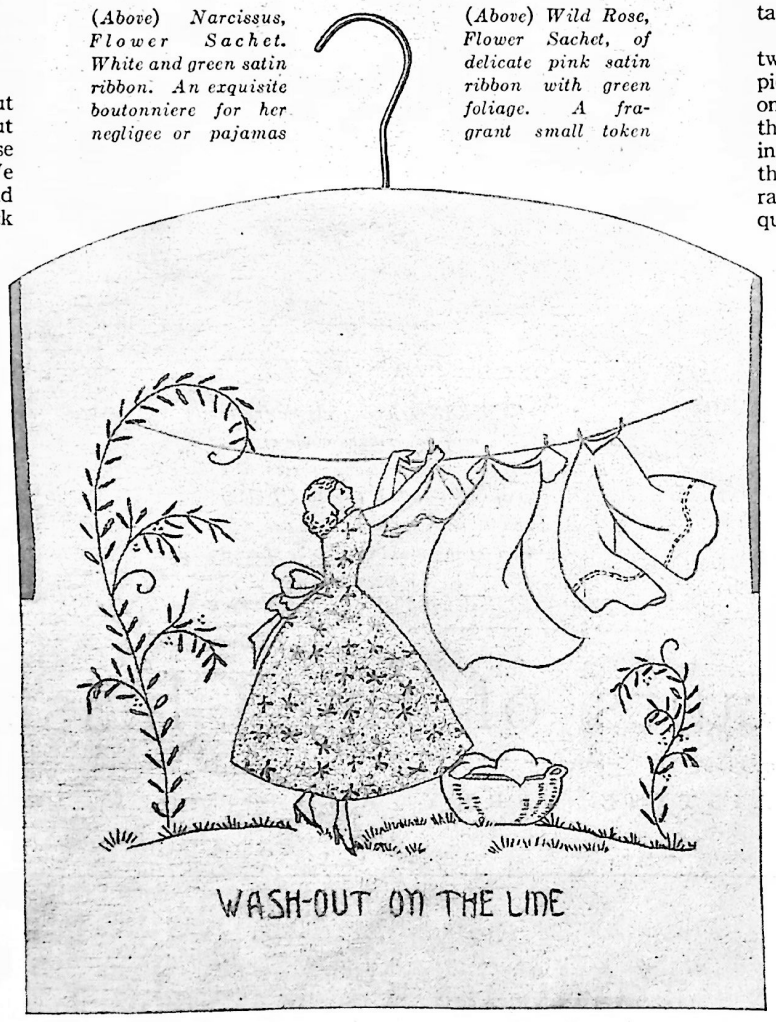
Two leaves are made for the wild rose stem from two three-inch lengths of the green ribbon. Each piece is doubled together, whipped on the edges, and one corner of the loop turned over and tacked down, thus pointing the leaf. The corners are turned back in opposite directions on the two leaves. They are then turned in and gathered at the bottom and arranged opposite each other on the stem about three-quarters of an inch from the end.

The narcissus is made of white satin ribbon. Five pieces, each five and one-quarter inches long, are used for the petals. These are made in the same manner as the rose petals except that they are folded to a decided point as you see. Only one leaf is used on the narcissus stem. It is cut five and one-quarter inches long, folded, whipped and filled, then folded into a long slim point at the tip. The leaf is fastened to the stem near the bottom. This white blossom is a lovely little thing to tuck in with a gift of bridal finery.

Laundry Bag

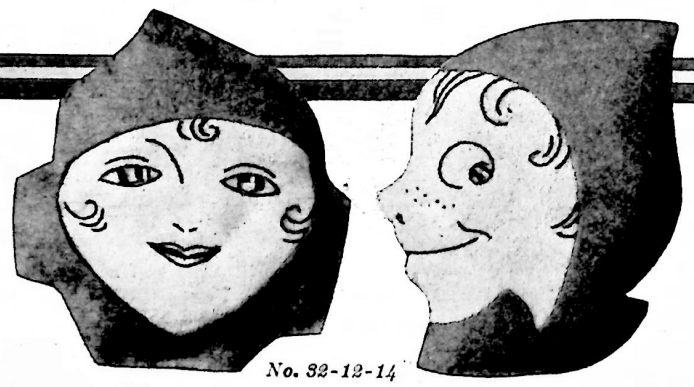
THIS laundry bag is a tidy size, just right for the small things and "silkies." College girls will like it. It is made of sturdy unbleached muslin, and the stitchery in pinks and blues carries out the dainty colorings of the little lady's print frock, appliqué which is simply blindstitched down. Outlining and daisy stitch with a sprinkling of French knots tell the embroidery story. The bag is cut all in one piece. When the embroidery is completed, the strip is folded and stitched up to the side openings which are bound with blue

Concluded on page 23



No. 32-12-12. Laundry Bag for her silk undies. Pink and blue on unbleached muslin, simple, dainty, practical

No. 32-12-13. Stocking Mending Kit, a jolly little envelope gift. Bright felt with a gay touch of embroidery. Stays flat in your purse. A bazaar best seller!



Sally Smart and Simple Simon, clever Christmas bean-bags made of felt. Their caps and collars are holly red, their faces soft tan

No. 32-12-14

No. 32-12-15. Party Purse of quilted black satin in butterfly design. Closes with neat slide fastener. Just the thing for holding car keys, vanities and kerchief

Sally and Simon may be filled with batting instead of beans if one wishes to make soft toss balls for the wee baby's gift

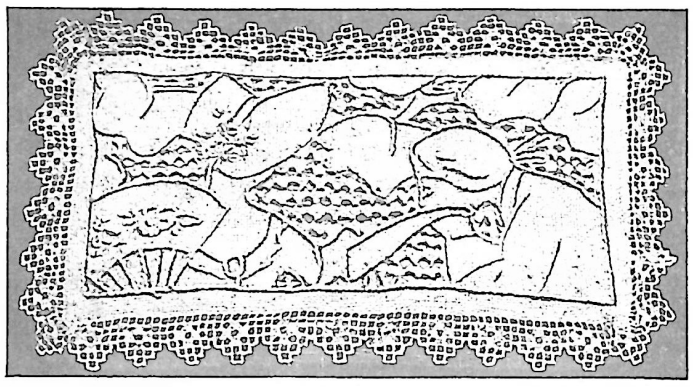
Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 24

Exquisite Punched Work

BY

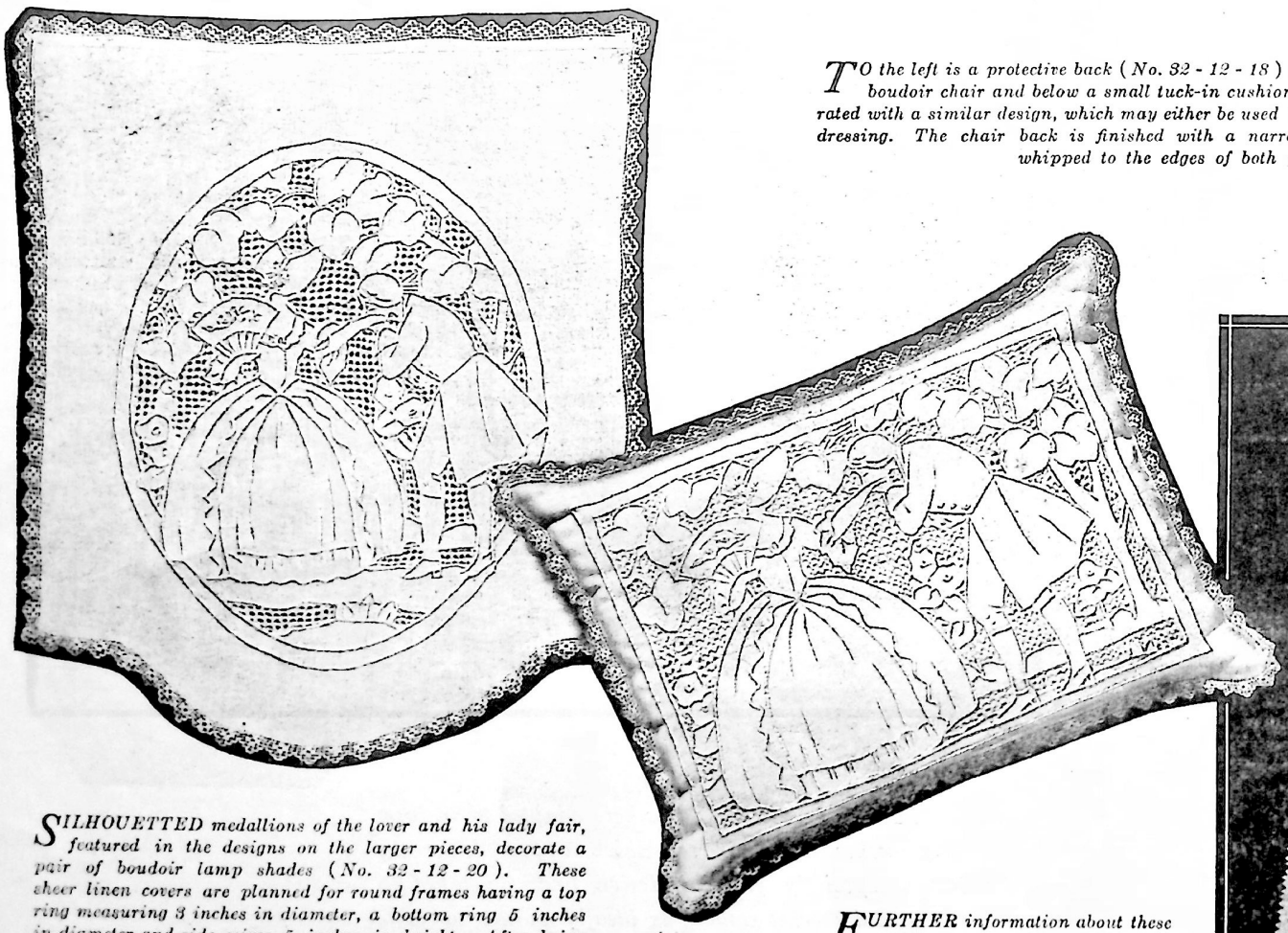
E. MARION STEVENS

SHEER ivory linen, the open texture of punched-work stitchery, a filet lace trim and designs embodying the quaint charm of the manners and dress of the Romantic Period are combined in the making of these exquisitely lovely gift things for the dainty bedroom



THIS oblong mat unites with two square lamp mats, pictured below, to form a three-piece set for the dressing table (No. 32-12-16). These mats as well as the one which tops the mattress-shaped pincushion (No. 32-12-17) are finished with quarter inch hems

TO the left is a protective back (No. 32-12-18) for a delicately upholstered boudoir chair and below a small tuck-in cushion (No. 32-12-19), decorated with a similar design, which may either be used with it or as part of a bed dressing. The chair back is finished with a narrow hem and a lace trim is whipped to the edges of both pieces

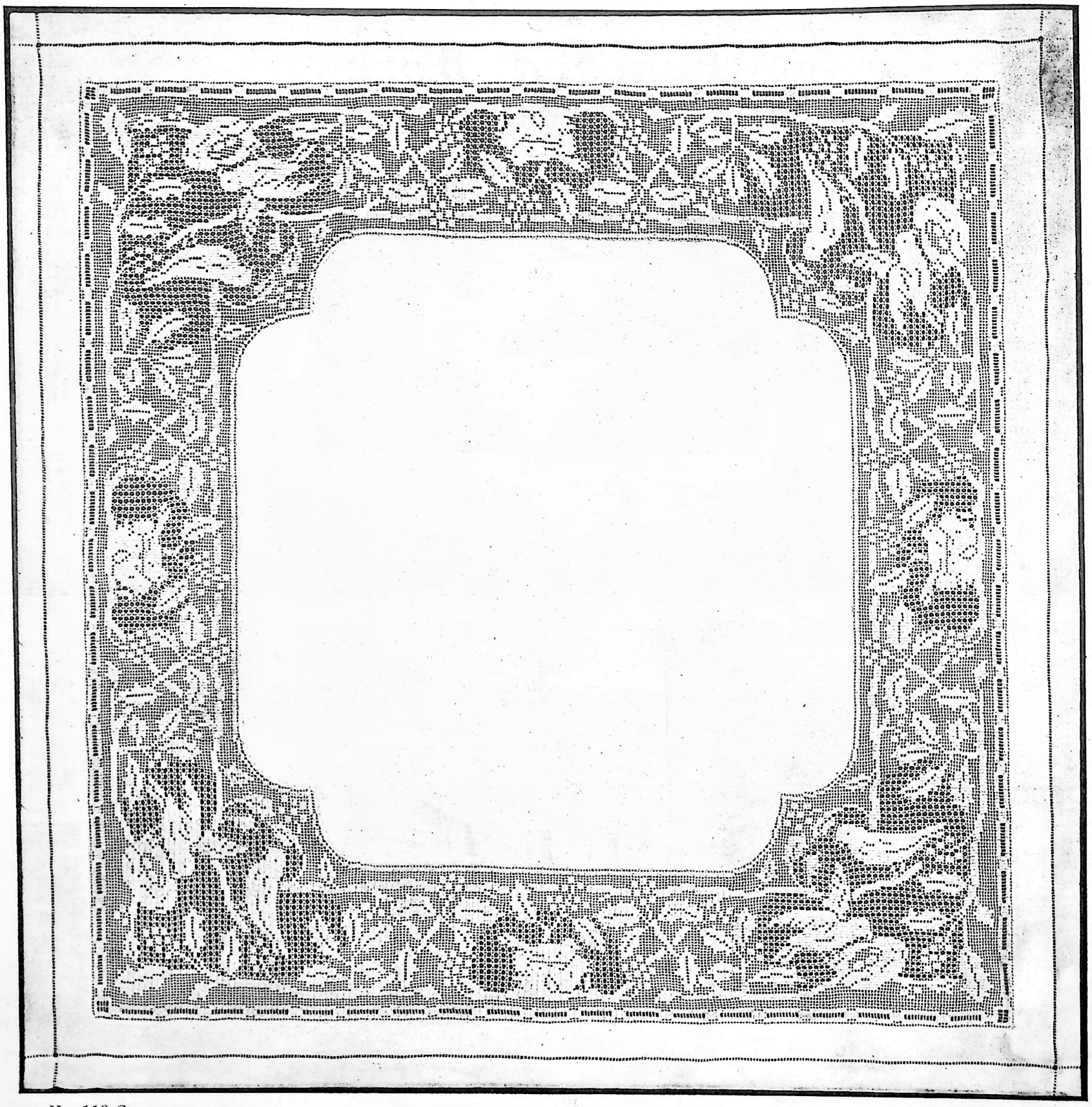


SILHOUETTED medallions of the lover and his lady fair, featured in the designs on the larger pieces, decorate a pair of boudoir lamp shades (No. 32-12-20). These sheer linen covers are planned for round frames having a top ring measuring 3 inches in diameter, a bottom ring 5 inches in diameter and side wires 5 inches in height. After being finished, they slip over the silk covered wire frames and are held with a few stitches

FURTHER information about these designs and the technique of punched work will be found on page 18

Teacloth Border in Holly and Bird Design

BY MARY CARD



No. 110 C

THE popular Holly and Bird design in filet-crochet is here adapted to an inset border for a teacloth. It matches the chair set which appeared in the December 1931 issue. It is an especially graceful design and, developed in either white or pale ecru mercerized crochet cotton, is ideally suited to table linens. The filet border may be used with the linen center alone with good effect

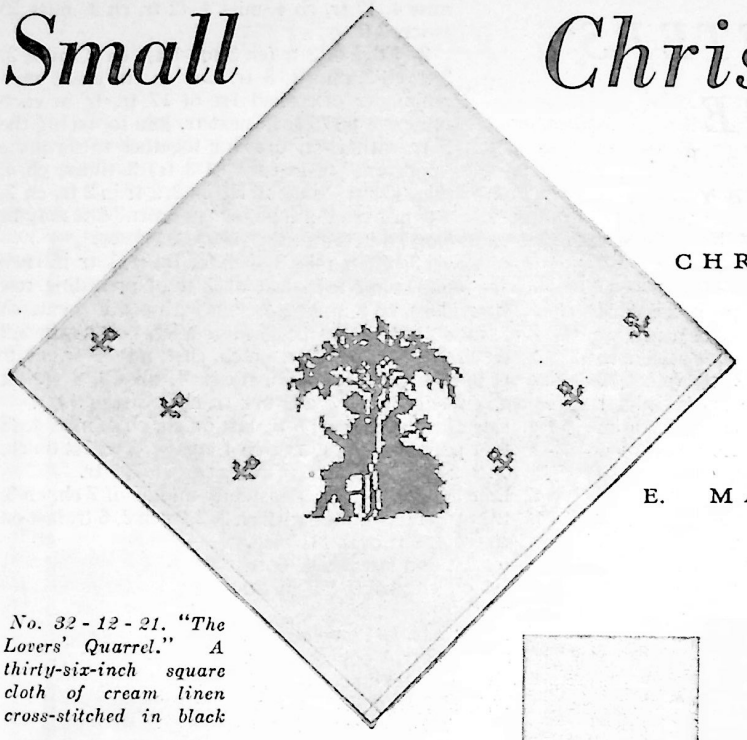
Small Christmas Gift Linens

BY

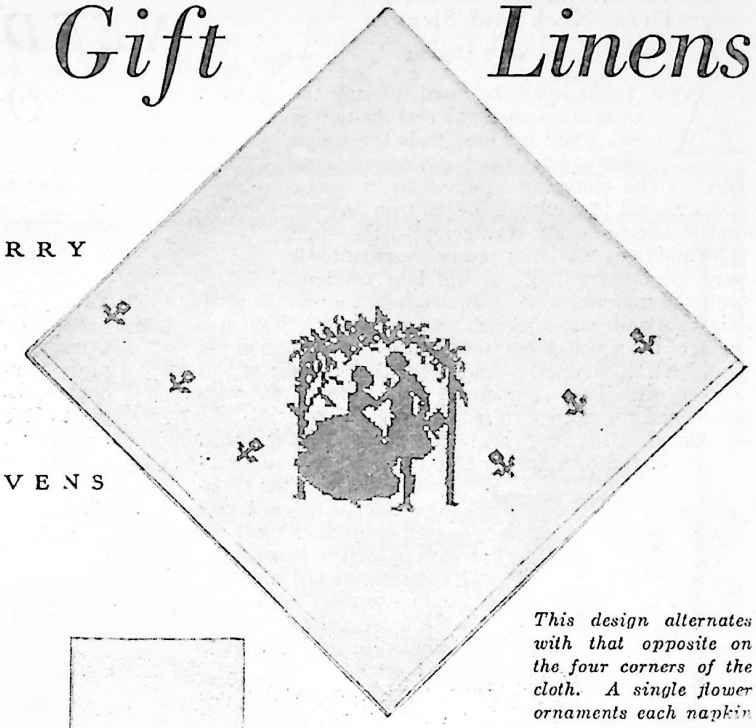
CHRISTINE FERRY

AND

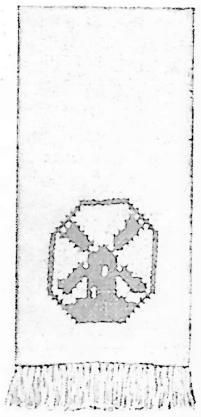
E. MARION STEVENS



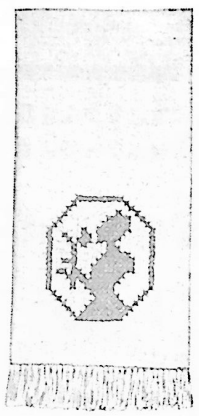
No. 32 - 12 - 21. "The Lovers' Quarrel." A thirty-six-inch square cloth of cream linen cross-stitched in black



This design alternates with that opposite on the four corners of the cloth. A single flower ornaments each napkin

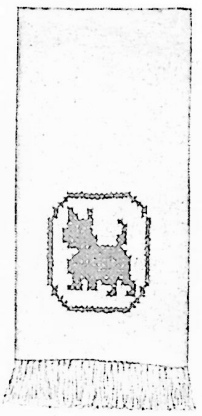


No. 32 - 12 - 22

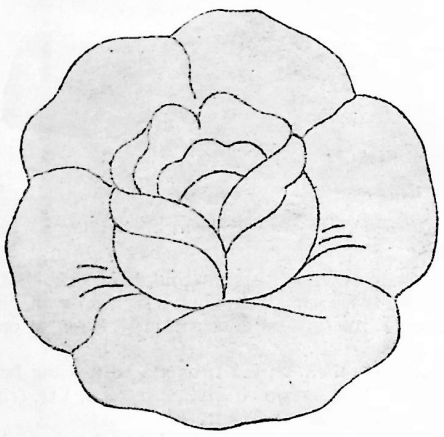


No. 32 - 12 - 23

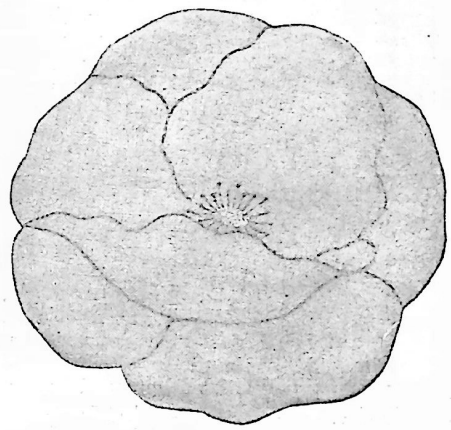
A trio of Finger Towels of colored linen cross-stitched in black



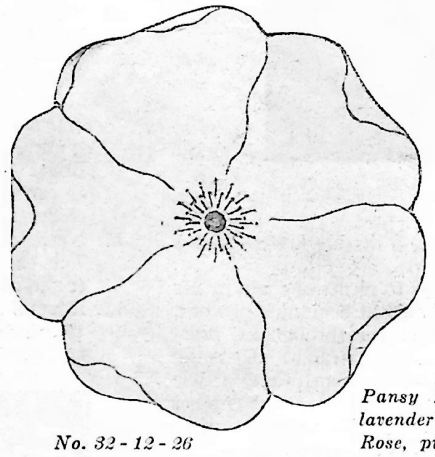
No. 32 - 12 - 24



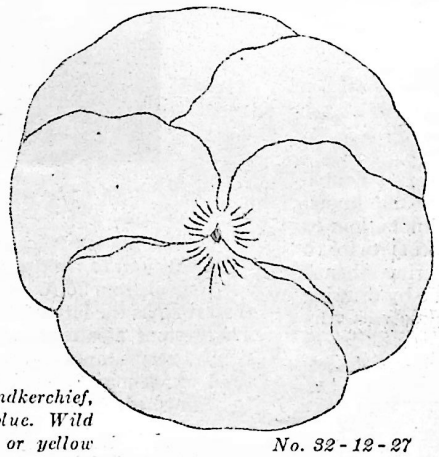
No. 32 - 12 - 25. Double Rose Handkerchief (pink or yellow linen) with picoted edge



No. 32 - 12 - 28. This Poppy Handkerchief may be burnt orange or yellow

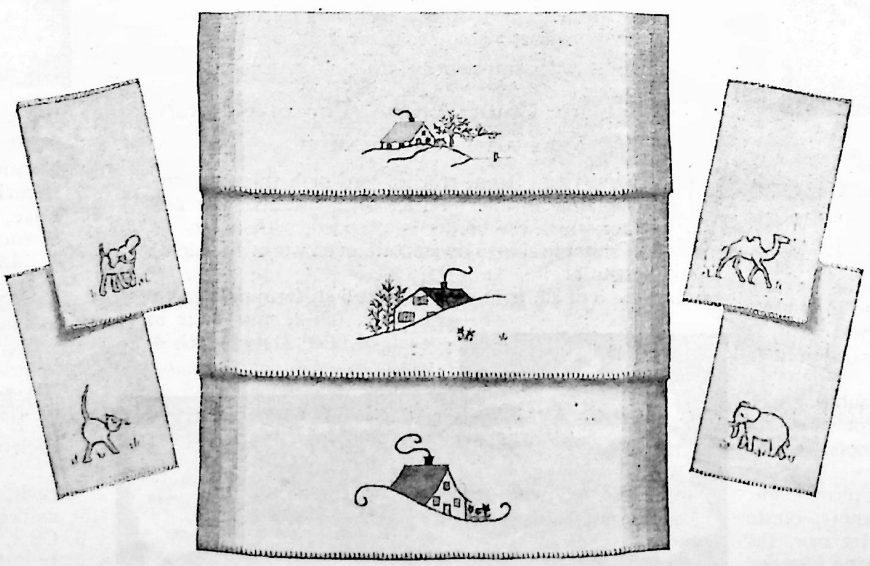


No. 32 - 12 - 26



No. 32 - 12 - 27

Pansy Handkerchief, lavender or blue. Wild Rose, pink or yellow



Cup Towels: No. 32 - 12 - 29 (top). No. 32 - 12 - 30 (center). No. 32 - 12 - 31 (bottom)
No. 32 - 12 - 32. Beverage Napkins of colored linen: set of four

THIS collection of small linens has been planned for the woman who has but little time and less money at her disposal. With the exception of the refreshment cloth, shown at the top of the page, any one of these gift suggestions can be made during the leisure moments of a single afternoon or evening. The cloth, with its cross-stitch decoration, is somewhat more of an undertaking, yet even this can be accomplished in short order by anyone who is deft with her needle.

WE call this design "The Lovers' Quarrel." In alternate corners the pair turn their backs upon one another, the little lady bowing her head sadly over the flowers which she has been gathering, while her companion reads his newspaper in dignified silence. Later they "make up" and she presents him with a rose, as a peace offering, while they linger at the garden gate.

A border of small flowers connects the corner motifs and a single flower motif is repeated on a corner of each small accompanying napkin. Four threads of black stranded floss are used in doing the crosses, which count eight to the inch, and the edges of both cloth and napkins are finished with three-eighths inch hems topped with a line of drawn-in threads of black.

This is the familiar handkerchief finish, done by knotting the end of the thread to be drawn from the fabric to the loop of a doubled length of the colored embroidery floss to be run in and then drawing it through in the process of withdrawing the fabric thread. It is often necessary to draw out two threads to provide adequate space and sometimes a doubled length of fine sewing thread must first be attached to the fabric thread and drawn through and then this in turn used to run in the embroidery floss — all depending upon the strength of the woven threads. Floss to be run in should be cut a few inches longer than twice the length of the space it is to occupy, using two or three lengths, doubled, as best suits the texture of the fabric.

After the threads are run in on all four sides, turn and hem the edges. Should the material not run sufficiently even to draw and run in threads in this manner, a somewhat similar effect can be secured by working lines of short running stitches, picking up only one or two threads between the stitches.

CROSS-STITCHERY in black has also been used to decorate the popular "finger tip" towels of colored linen, so indispensable for guest use. These small towels, cut twelve-by-eighteen inches, are finished at the ends with inch deep fringe, held with hemstitching done with a single thread of black, and machine-stitched on the sides in self color. Three threads of stranded floss are used for the ten-to-the-inch crosses which make up these diminutive designs.

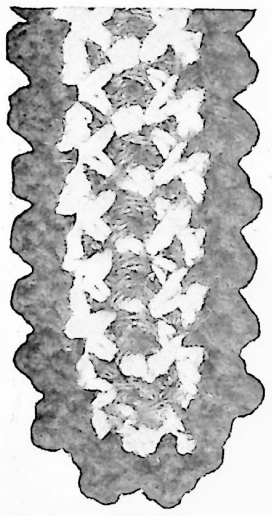
Concluded on page 23

A Trimming for Sweaters or Dress-Neck and Sleeves

BY LOUISE M. TAYLOR

ANY colors may be used to suit the taste of the wearer; a combination of red, white and blue, as in the design shown, gives a very gay and pleasing effect. The materials required are a heavy rug-wool, cut to the length of the trim desired, and of selected color, together with the same color and two contrasting colors in germantown yarn, or other weight, as will best combine with the material to be trimmed. In the sample illustrated, a white rug-wool was used as the foundation — a chain of the white germantown of the same length might have been substituted — and over this the first row was worked with blue germantown, the second row with white, and the third with red.

1. One d c (with blue yarn) over rug-wool (white), ch 1, 1 d c, and continue for the entire length of the rug-wool; return on the opposite side, with ch 1, d c over wool (working it between the two loops of the corresponding d c on the opposite side) letting the white wool show between the two d c, thus worked as a group.



A Unique Trimming-Band in Crochet

2. With the white germantown, work d c over 2d 1 ch of the preceding row, d c back across last d c made and over 1st 1 ch of preceding row, * ch 1, miss next 1 ch, d c over next 1 ch, d c back across this d c and over 1 ch previously missed; repeat from * along the length and back on the opposite side.

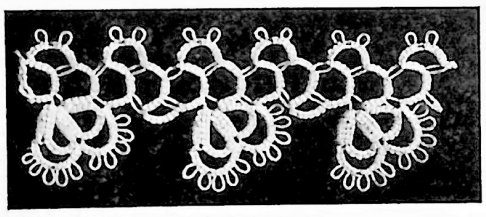
3. With the red germantown, work d c between the two crossed d c of the preceding row, ch 2, d c in lower loop of d c last made, and continue along both sides, to finish with a picot edge.

The sample described was intended for the neck-band, — cuffs, a belt, and trim for the pocket tops may be added.

Tatted Edges

BY MARIE HAASE

NO. 1: A ring of 8 double knots, (picot, 4 double knots) twice, close; * a chain of 4 double knots, picot, 3 double knots, picot, 4 double knots, join to side picot of ring, (4 double knots, picot) twice, 4 double knots, join to middle picot of ring, then 6 double knots, join to the picot last made by drawing the ball-thread through it, 6 double knots, a tiny picot, 6 double knots, join to the same picot of ring as before, 6 double knots, join to the tiny picot, 6 double knots, again the very small picot, 6 double knots, join to same picot of ring, 6 double knots, join to last small picot; turn the work.



Tatted Edge No. 1

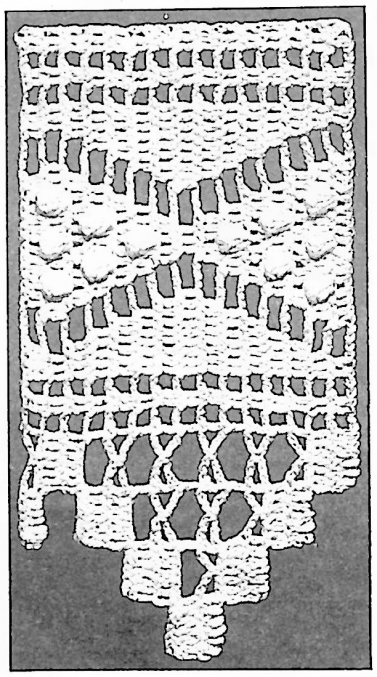
2. A chain of 3 double knots, picot, (2 double knots, picot) 5 times, 3 double knots, join to the 1st tiny picot made by drawing the shuttle-thread through, a picot-chain or scallop, as before, join to next picot, (4 double knots, picot) twice, 4 double knots, join to next picot, turn.
3. A chain of 4 double knots, picot, 3 double knots, picot, 4 double knots, join to last picot made, (4 double knots, picot) twice, 4 double knots, join to next picot, turn.
4. A chain of 7 double knots, join to last picot made, (4 double knots, picot) twice, 4 double knots, join to next picot, turn. Repeat from * in 1st row, the petals or double chains of the scallop being fastened in the 1st picot made in 4th row, same as in the middle picot of ring.

NEEDLECRAFTERS' OWN PAGE

CONDUCTED BY OUR READERS

NO. 2: 1. A ring of 8 double knots, (picot, 2 double knots) twice, picot, 4 double knots, close; turn.

2. Chain of 5 double knots, picot, 5 double knots, join to picot of ring last made, 5 double knots, (picot, 2 double knots) twice, picot, 5 double knots, miss 1 picot of ring and join to next, 5 double knots, catch back in picot last made by drawing the ball-thread through same, beginning the scallop, chain of 10 double knots, and join to 1st picot of ring, turn.
3. Chain of 3 double knots, (picot, 2 double knots) 6 times, picot, 3 double knots, join to picot to which the chain of 5 double knots was caught when beginning the scallop, chain of 5 double knots, (picot, 2 double knots) twice, picot, 5 double knots, miss 1 picot, join to next, turn.



Border for Counterpane, Popcorn Stitch

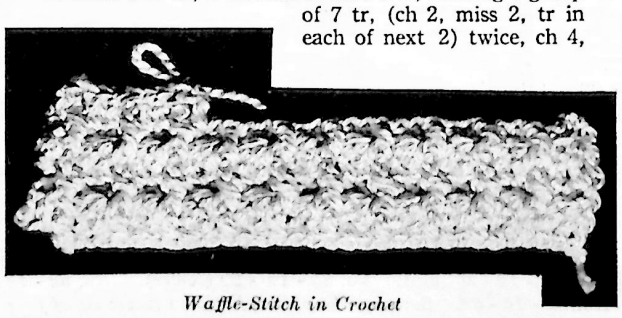
Repeat from 2d row, joining to picots of chain rather than ring, as the latter is used only at beginning of work. The designs illustrated are of chains throughout, practically, very simple and pretty. If a straight edge is desired which may be whipped to the hem of any article to be finished, fasten the thread to a picot, and crochet a chain long enough to extend evenly from picot to picot of the upper edge, or both edges of insertion; or, as may be preferred, pass the sewing needle through the fold of the hem from picot to picot, fastening closely in each, either with a buttonhole stitch or tiny over-and-over stitch.

Border for Counterpane, Popcorn Stitch

BY ROBERTA J. HARDIE

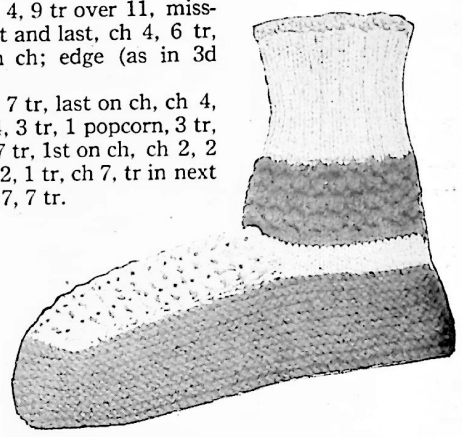
USE knitting-cotton, crochet-cord or a thread corresponding to that used for the counterpane or any article for which the border is intended, with a crochet hook of suitable size to do smooth, even work. Chain 61 stitches, to begin.

1. Miss 3 of ch, tr in each of next 6 st, forming a group of 7 tr, (ch 2, miss 2, tr in each of next 2) twice, ch 4, miss 4, 17 tr, ch 4, miss 4, (2 tr, ch 2, miss 2) twice, 3 tr.



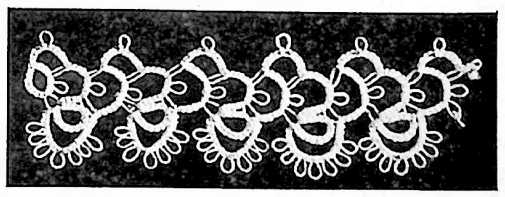
Waffle-Stitch in Crochet

2. Edge of 3 tr (ch 3 for 1st), ch 2, miss 2, 2 tr, ch 2, miss 2; 3 tr, last on ch, ch 4, miss remainder of ch and 1st of 17 tr, tr in each of next 3 tr, (5 tr in next tr, join to 1st of the 5 tr with sl-st, drawing together to form the "popcorn," tr in each of 3 tr) 3 times, ch 4, miss 4, 3 tr, 1st tr on ch, ch 2, 2 tr in 2 tr, ch 2, 7 tr in 7 tr. For a larger "popcorn" 6 tr may be worked in same st.
3. Ch 8, miss 3 of ch for 1st tr, 1 tr in each of 5 st and tr in last of 7 tr of preceding row (to widen), ch 3, miss 2, fasten with s c in next, ch 3, miss 2, tr in next tr, forming a lct, * ch 2, miss 2, 2 tr, ch 2, miss 2, 4 tr, 1st on ch, ch 4, miss 1 tr, 13 tr (1 in each tr and popcorn st), ch 4, miss 4, 4 tr, 1st on ch; edge (of ch 2, 2 tr in 2 tr, ch 2, 3 tr in 3 tr).
4. Edge (as in 2d row); 5 tr, last on ch, ch 4, miss 4, (3 tr, 1 popcorn) twice, 3 tr, ch 4, miss 4, 5 tr, 1st on ch, ch 2, 2 tr in 2 tr, ch 2, tr in next tr, ch 7, 7 tr.
5. Like 3d row to *, ch 3, fasten in middle of 7 ch, ch 3, tr in tr, and continue with ch 2, 2 tr, ch 2, 6 tr, last on ch, ch 4, 9 tr over 11, missing 1st and last, ch 4, 6 tr, 1st on ch; edge (as in 3d row).
6. Edge; 7 tr, last on ch, ch 4, miss 4, 3 tr, 1 popcorn, 3 tr, ch 4, 7 tr, 1st on ch, ch 2, 2 tr, ch 2, 1 tr, ch 7, tr in next tr, ch 7, 7 tr.



Bed-Sock or Slumber-Shoe, Shell Pattern

7. Like 3d row to *, (ch 3, fasten in middle of 7 ch, ch 3, tr in next tr) twice, ch 2, 2 tr, ch 2, 8 tr, last on ch, ch 4, 5 tr over 7, missing 1st and last, ch 4, 8 tr, 1st on ch; edge.
8. Edge; 9 tr, last on ch, ch 4, 3 tr over 5 tr, missing 1st and last, ch 4, 9 tr, 1st on ch, ch 2, 2 tr, ch 2, 1 tr, (ch 7, tr in next tr) twice, ch 5, 7 tr.
9. Sl-st to 7th tr (to narrow), ch 3, for 1st tr, 1 tr in each of 5 ch and tr in tr, * ch 3, fasten in middle of 7 ch, ch 3, tr in tr) twice, ch 2, 2 tr, ch 2, 8 tr, ch 4, 5 tr over 3 tr and ch each side, ch 4, miss 1st of 9 tr, 8 tr; edge.
10. Edge; 7 tr, ch 4, 3 tr, popcorn and 3 tr over 5 tr and ch each side, ch 4, 7 tr, missing 1st of 8 tr, ch 2, 2 tr, ch 2, 1 tr, ch 7, 1 tr, ch 5, 7 tr.
11. Narrow (as in 9th row to *), ch 3, fasten in middle of 7 ch, ch 3, tr in tr, ch 2, 2 tr, ch 2, 6 tr, ch 4, 9 tr over 7 tr and ch each side, ch 4, miss 1st of 7 tr, 6 tr; edge.
12. Edge; 5 tr, ch 4, (3 tr, popcorn) twice, 3 tr, all over 9 tr and ch each side, ch 4, miss 1st of 6 tr, 5 tr, ch 2, 2 tr, ch 2, 1 tr, ch 5, 7 tr.



Tatted Edge, No. 2

13. Narrow, ch 2, 2 tr, ch 2, 4 tr, ch 4, 13 tr over 11 tr and ch each side, ch 4, miss 1st of 5 tr, 4 tr; edge.
14. Edge; 3 tr, ch 4, miss last of 4 tr, then over 13 tr and ch each side work (3 tr, popcorn) 3 times, 3 tr, ch 4, miss 1st of 4 tr, 3 tr, ch 2, 2 tr, ch 2, 7 tr.

Repeat from 3d row to the length required.

Waffle-Stitch in Crochet

BY ELEANOR JOY

MAKE a chain the length desired.

1. Miss 3, 1 tr in each st of ch; turn at end of each row.
2. Ch 3, 1 tr in 1st and 2d tr, working in both strands of each, * 1 tr forward around 3d tr, in each of 2 tr, as before, repeat from *.
3. Ch 3, 1 tr forward around 1st tr, another around 2d tr, * 1 tr in top of previous raised st, 1 tr around each of next 2 tr, repeat from *.

Concluded on page 18

Exotic Fruits and Flowers

(Illustrated on page 5)

THE globular fruits—orange, peach, apple and plum—whether utilized as novelty pincushions or for decorative centerpiece arrangements, are made of four quarter sections seamed together and stuffed, exactly as if one were making a ball. But here their similarity ceases and variety in character secured by choice of material, size of base and the manner in which the stem ends and seam lines are drawn in. Each measures about three and one-half inches in diameter when stuffed.

Machine-stitch the four sections together, leaving a two-inch opening at the center of one side for turning, but continue the stitching on the seam lines of the open sides to prevent the edges from stretching and provide a guide line for turning and overcasting them together after stuffing.

The apple is made of delicate ecru sateen shaded with red and green crayons, the peach of peach color sateen delicately shaded on one side with red, the orange of sateen in the natural color of the fruit and the plum is purple.

Each has a circular piece of cardboard inserted before being stuffed and so placed as to provide a base upon which the fruit will rest in the most naturalistic position. For the orange, this base is one and one-half inches in diameter and is placed exactly opposite the stem end where the four quarter sections meet. The apple base is placed in the same position, but measures two and one-fourth inches in diameter. Those for the peach and plum are the same size as for the apple but are pushed a little to one side, so that the edge touches the point where the four seams meet and overlaps from one quarter section to the next, bringing the overcast closing on the under side of the fruit when finished.

After being stuffed, the crease which is so characteristic of the peach, and in a somewhat lesser degree of the plum also, is put in by sewing with matching thread back and forth through the cardboard base and the seam which is on the opposite side of the fruit and a little to one side, drawing the thread tightly and denting in the cardboard while sewing, to provide a wide base so that the fruit will rest securely upon its side.

Green twigs are ideal for stems, if one can get them, but dry ones may be used if one end is soaked sufficiently to permit of sewing through it. Or stems may be made of narrow strips of felt folded so that the edges are flush on one side and sewed together by hand or machine, a fine wire being run inside the folded edge to stiffen it. In attaching stems to apples, peaches and plums, the stitches are run through the fruit to the cardboard base, drawing in the stem end of the fruit to shape it, but the orange stem is merely attached to the outside of the fruit at the point where the quarter sections meet.

A three-leaf cluster is attached to the stem close to the point where it is joined to the fruit. The slender orange leaf (green felt) is cut with straight edges, the lobe ends being attached to one another and arranged about the stem in such a manner as to fall gracefully over the ball of the fruit. Leaves for the other fruits, two large and one small in each cluster, have edges notched with the scissors in an irregular outline and the stem ends slashed in a little way and then overlapped to cup them a bit and cause them to stand out in a perky fashion about the stem.

Apples and peaches both need the touching up with colored crayons to make them realistic. On the peach the shading is quite delicate, depth of color coming on the rounded side above the crease and extending from one section over the seam to the one adjoining. The apple, on the other hand, should be made much more colorful, shading with red from the stem end downward over the sides and adding a few touches of green and brown near the base. Rub the crayon on lightly, so as to shade the surface without concealing the body color.

THE GRAPE CLUSTER: This consists of seven globules of light and dark purple felt finishing about one and one-half inches in diameter, the light ones shaded with purple crayon over the rounded sides toward the base to represent the shadows naturally seen in a grape cluster. Each grape is made of a circular piece of felt, three and one-half inches in diameter, slashed from edge to center on one side. After overlapping these slashed edges about an inch, gather outer edge with stout thread and stuff with cotton until well rounded, then draw up and fasten, not attempting to pull edges too closely together.

Fasten two dark and four light ones touching one another in cluster shape, with the darker near the stem end, then place the remaining light one so that it comes midway between the three upper ones at the stem end of the cluster. Back with three green felt leaves, arranged to extend beyond fruit sufficiently to provide a nice background of contrasting color. Attach a stem made of a half-inch strip of dark green felt folded and sewed together along the edges and make a slender curled stamen of a narrow strip of light green felt tapering to a point at one end. Attach this to the surface of one of the dark green leaves, catching it down only at the end under the fruit and where the coil touches the leaf.

This grape cluster finishes about six and one-half inches in length from stem to leaf tip and is usable as a pincushion, as a decoration for a drapery tie-back or in combination with other fruits for a table centerpiece.

BANANA: This is made of three lengthwise strips of yellow felt machine-stitched together, leaving a two-inch opening midway one seam for turning and stuffing. The stem end is closed with a small section of yellow felt set into the opening and overcast to edges without turning. Blossom end is filled in a similar manner with a small piece of dark brown felt, to the center of which is attached a tiny circular piece of the same color. It is a good plan to partially stuff this fruit before inserting the ends. To add realism, shade the sides with brown crayon and touch up the blossom end with green and brown. Finished size about six and one-half inches in length.

ZINNIA: This flat boutonniere ornament is usable in various ways — as a corsage trim for sweater or woolen sports frock, a curtain tie-back ornament, as pictured, or on an underarm bag.

Both flower and bud are made of three layers of felt in tones of one color — brown shading into tan, wine red into pink, orange into yellow or dark blue into light blue, in each instance leaves and stems being a medium shade of leaf green.

There is a shaped foundation to which the several parts of the ornament are attached, leaf and stem fastenings being concealed by the flower, measuring about

Concluded on page 22

to get dirt out easier

change to FELS-NAPTHA

There's no need to tell you how easily dirt gets *on* clothes. But, if you don't already know it, you'll be interested in the inside story of the soap that gets dirt *out* easier.

Oddly enough, it's a story you'll get through your nose. For the instant you smell Fels-Naptha, you'll know that there's plenty of naptha right in the good golden soap. You'll know that Fels-Naptha is *two* splendid helpers instead of one.

When they get busy on your wash, dirt—even greasy, ground-in dirt—lets go, and lets go quickly. There's no hard rubbing needed. The wash is done in jig time. Your clothes come off the line crisply clean and clover-sweet.

For all its speed and pep, Fels-Naptha works gently—it makes clothes last longer. It is pleasant to use, too, for it contains soothing glycerine—which is the basis of many hand-lotions. It gives *extra* help any way you use it. In tub or machine; in hot, lukewarm or cool water. Whether you soak or boil.

Change to Fels-Naptha. Your grocer sells it. It's thrifty. It's efficient. It means *extra* help and easier washdays for you.

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N. 12-32

FELS & COMPANY, Philadelphia, Pa.

Please send me a handy Fels-Naptha Chipper for chipping Fels-Naptha into tub or machine; also sample bar of Fels-Naptha Soap. I enclose three cents in stamps to help cover postage.

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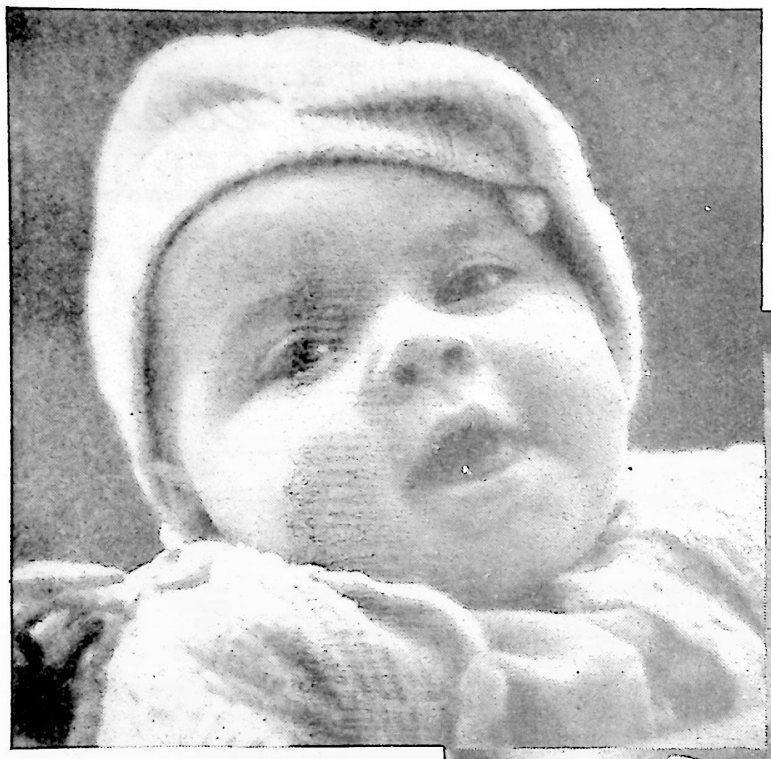
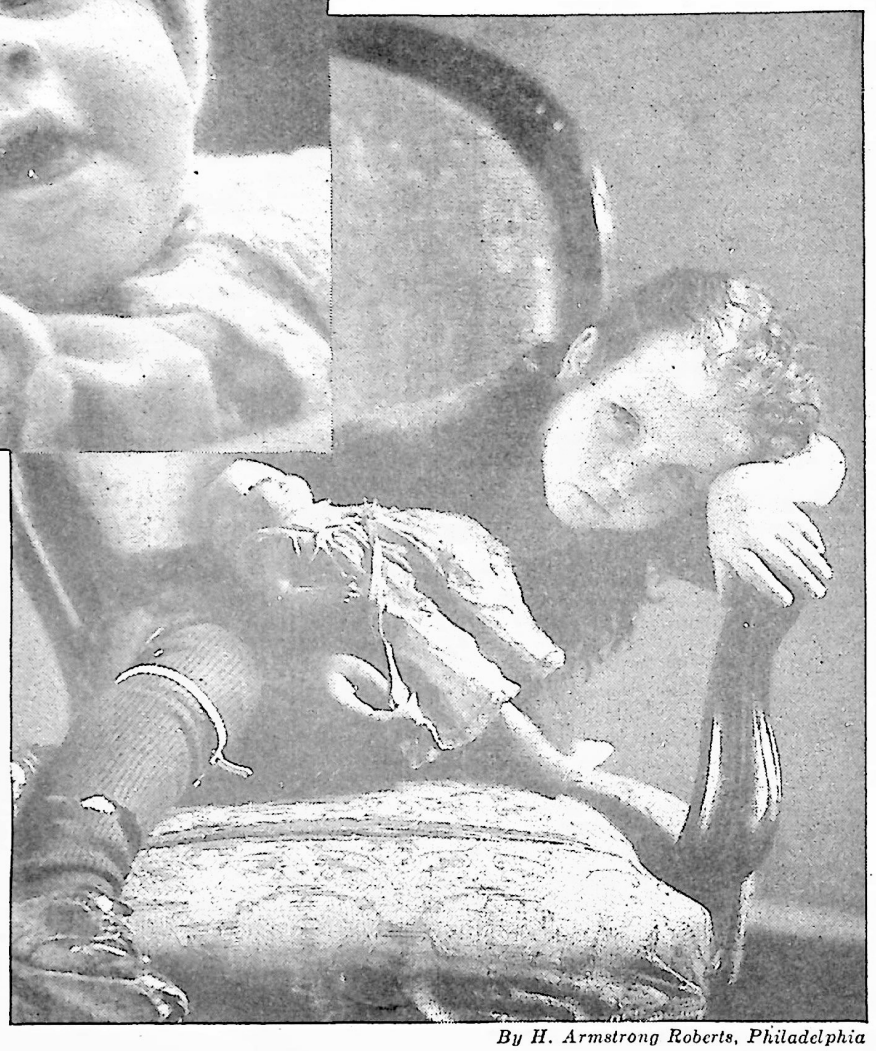
TWO HELPERS INSTEAD OF ONE . . . GOOD GOLDEN SOAP AND PLENTY OF NAPTHA



By Ewing Galloway, New York

KEEP him smiling! This is the way every baby should look. Imagine that expectant mouth going unfilled! He wishes you a Merry Christmas

BRING back her smile. This is the way no child should ever look. Many like her wait for you to give them a Happy Christmas



By H. Armstrong Roberts, Philadelphia

CHRISTMAS CHEER! Like the Kingdom of Heaven, it is within you or may be. And that doesn't mean Christmas dinner especially either! It is not dependent on tinsel or tissue wrappers, on gifts or turkeys. Candlelight, firelight, starlight, are really needed, and the inner glow of giving. These things really make a Christmas and perhaps the only way we could be driven back to fundamentals was to have the outer signs and symbols, all lovely enough in themselves, taken away from us or reduced.

Most of us have something with which to make a Christmas light, and spread a Christmas board. The problem is how to do it with grace and a real feeling for the spirit of the day, letting the gifts and rich foods trail along as they may and add what they can to the real essentials of the season.

SEVERAL Christmas dinners are given, with a Christmas basket to send out; meals of very moderate and of average expense, but with any of them we may have a Merry Christmas.

The Christmas Basket

Staple groceries: Coffee, tea, sugar, salt, flour, milk, butter or margarine; bread, rice, hominy or corn-meal; whole-wheat cereal; cooking fat.

Meat: A small ham or two pounds of sliced ham; or a chicken, a turkey, or fresh pork to roast.

Canned goods: Baked beans, string beans, kidney beans; vegetable and tomato soup; tomatoe., peas, spinach and corn; evaporated milk.

Dried foods: Prunes, apricots, peaches, raisins, lima beans.

Fresh vegetables: Turnips, carrots, potatoes, cranberries, onions, cabbage.

Fruits: Oranges, apples or bananas.

Miscellaneous: Nuts (peanuts or peanut butter especially); fruit jams, syrups or molasses; bacon; eggs for children if budget permits.

CHOOSE as many as you can afford from each of these groups. It always seems rather hard that a family should be given just a Christmas dinner and be left hungry the next day. A basket of supplies is more satisfying even if Christmas specialties must be omitted.

Food Facts for Home Folks

Conducted by Anne Pierce

A Golden Rule Week of Health and Helpfulness

IN War time the Golden Rule Foundation was started, with the idea of eating simple meals on one Sunday in December, to get the real feeling of what less fortunate nations were eating all the time (if anything), and with a special view to spending the money so saved to feed the starving children of the Near East and other war-ridden lands.

Now the tables are turned a bit. We have some ten million citizens of our own, who are out of work and many in real distress. Our suffering is as nothing to that of other lands where many people would consider the foods given in our Simplicity Week, as luxuries, and who never see any food their whole lives long but a little grain, rice, a few lentils and perhaps a bit of fish.

There are thirty-eight million of us who still have a safe livelihood and some to spare. Surely we ought to be able to see the less fortunate through this war against want and unemployment. And to that end — "to save to give," the Golden Rule Foundation offers a week of well-balanced menus, at the low cost of $8.88 a week for five persons. Here is a sample just to whet your appetite and your curiosity for the set:

Breakfast

Stewed apricots
Oatmeal Buttered white toast
Coffee and milk

Luncheon

Mexican bean soup*
Cabbage and raisin salad
Bread Butter
Cocoa for all the family

Dinner

Spaghetti with cheese, tomato and small Hamburg balls*
Baked onions Bread and butter
Sliced bananas and oranges
Milk for children

Mexican Bean Soup

1 large can kidney beans
2 cups milk
1 teaspoon mustard
1½ teaspoons worcestershire

Put beans, milk and mustard in a saucepan and let cook slowly for twenty minutes, or until beans are quite soft. Remove from the fire, press through a sieve, reheat, add worcestershire and serve at once.

Spaghetti with Tomato, Cheese and Meat Balls

1 large onion
1 can tomatoes, strained
2 teaspoons salt
¼ teaspoon pepper
1 teaspoon worcestershire
½ pound chopped meat
8 ounces spaghetti
¼ pound cheese
1 tablespoon oil

Cook sliced onion in oil until brown. Add strained tomatoes, salt, pepper, worcestershire. Bring to a boil and drop in meat that has been formed into small balls. Cook slowly for one-half hour. Pour over cooked spaghetti and serve with grated cheese.

How to "Carry On"

IF you want a whole week of economic menus like this, on which a family of five could be fed for approximately nine dollars a week, write to the Golden Rule Foundation, Lincoln Building, 60 East Forty-second Street, New York City, mentioning that you are a Needlecraft reader, and the whole set of menus will be sent with recipes and marketing list.

These were prepared, and the costs carefully figured out, by a group of our leading dietitians and magazine editors. It is a big Christmas present and may solve your own food budget problem or enable you to save a surplus out of your food allowance that can be used to fill the market basket for some neighbor with less than yourself.

It serves too as a college course in nutrition in a nutshell, for these menus are not only cut down to the bone as far as expense is concerned, but they are at the same time well balanced as to nutrition and energy needs. The emphasis is put where it belongs in buying family food for health in hard times. More vegetables and fruit would be desirable but are not to be had at this price — and even this need is fairly well met.

SO many good purposes are served by following this Golden Rule Program that we feel sure no more argument will be needed with our thrifty, homemaking Needlecraft audience. We can see you all reaching for pen and paper as the good news comes through to you.

You may send your savings from the economy week to the Golden Rule Foundation, to be used for American children, who are suffering from dire want in large cities and remote parts of our rich country, from undernutrition that may handicap them for a lifetime if long continued.

THERE is Betty for instance, what you save on Wednesday's food, say the Golden Rule folks, might go to her. Betty is three and was locked in a room all day while her mother worked in a cafeteria. But "Mummy" lost her job and came home to stay, which would have been fine, but then meals got few and far between. Day nurseries help such cases, but many have been forced to close or take fewer children, instead of more, because of lack of funds. Unhappily there are many, many Bettys.

We could go on indefinitely making this general appeal painfully specific. Bring your gifts to any child you like, in any place, anywhere, but don't try to have a happy Christmas without remembering the children who need you.

Four Simple Christmas Dinners

Roast pork and horseradish
Candied sweet potatoes
Apple sauce or fried apple rings
Cranberry jelly
Cole-slaw with variations
Pumpkin pie Cheese, nuts, raisins
Coffee

Roast beef Roast brown potatoes
Cranberry jelly
Creamed diced turnips
Spinach lyonnaise
Celery Tomato jelly salad
Apple pie Vanilla ice cream
Coffee

Oyster stew Toasted crackers
Broiled ham, with spiced brown sugar
Creamed potatoes
String beans lyonnaise
Cranberry jelly
Waldorf salad
(Apples, nuts, celery and lettuce)
Mince pie Coffee

Roast turkey or chicken with dressing
Mashed potatoes Giblet gravy
Cranberry jelly
Cauliflower gratin Peas
Orange salad
Plum pudding with hard sauce
Coffee

YOU really can celebrate Christmas without a turkey. Where did we get this idea of luxury at Christmas anyway? There wasn't any at the first Christmas, was there? Perhaps we shall always have simpler good cheer at Christmas when we find out from necessity what a good idea it is.

The dinners using the broiled ham and roast pork are the most economical. The sliced ham, takes on new interest if freshened, browned, cloves stuck in the fat, and spread with a mixture of brown sugar seasoned with a little cinnamon, and either mixed mustard or worcestershire. Surround with water, cover and simmer at low heat till done.

With the oyster stew, candied sweets, the string beans with butter and scraped onion for extra flavor; apple nut salad and mince pie, we think this a gala dinner, and if you will run over the ingredients you will see that it is very economical compared with a turkey or chicken meal. It is an example of combining cheaper foods well and giving each one a little flair by special treatment.

A Couple of Christmas Cakes

IN the time of high eggs and much cookery a good three-egg cake is much to be desired. These two cakes are especially good to go with the gelatin and sherbet desserts.

Orange Layer Cake

Grated rind of one lemon and one orange
⅔ cup shortening
1½ cups sugar
¼ teaspoon salt
3 eggs
5 tablespoons orange juice
2 tablespoons each lemon juice and water
2½ cups sifted cake flour
2 teaspoons combination type baking powder or 4 teaspoons tartrate or phosphate

Sift flour once before measuring and then sift twice with salt and baking powder. Add grated fruit rinds to butter, cream well, add sugar slowly and cream till very light. Beat the eggs in, one at a time, and add the flour alternately with the fruit juices diluted with the water. Beat again until smooth. Bake in two nine-inch pans in a moderate oven (375 degrees F.) for twenty minutes.

Spread the following orange frosting between layers and on top:

Orange Butter Frosting

This uncooked frosting is another time-saving device and sure-fire; no anxiety as with a boiled frosting:

Grated rind of one orange and half a lemon
¼ cup orange juice and 2 teaspoons lemon
3 cups sifted XXX confectioner's sugar
1 egg yolk ¼ teaspoon salt
3 tablespoons butter

Combine orange juice and grated rinds and allow to stand for fifteen minutes at least. Mix remaining ingredients and add the strained orange juice. Beat until smooth and spread on cooled cake. (More sugar may be added if too thin.)

Windsor Manor Mahogany Cake

This cake comes from a new Southern cook book ("Eat, Drink and be Merry in Maryland") compiled by one Frederick Philip Stieff with illustrations and quotations redolent of the Southland and its love of good cheer. It's good reading as well as good cooking, and this cake has certain original features, though reminiscent of devil's food.

Recipe

2 squares bitter chocolate shaved fine
½ cup each coffee, sugar, fat and sour milk
1 cup sugar
1 teaspoon each soda and baking powder
2½ cups cake flour
¼ teaspoon salt
3 eggs
1 teaspoon vanilla

Mix together chocolate, coffee, sugar and one beaten egg. Cook in double-boiler, stirring steadily, till it thickens. Cool. Cream the fat and sugar. Beat the remaining two eggs and add, with the vanilla and sour milk, to the creamed fat. Beat thoroughly again, add the cooled chocolate mixture, and the remaining dry ingredients sifted together. Beat again and bake in a slow oven (375 degrees) in two layers, or small cup

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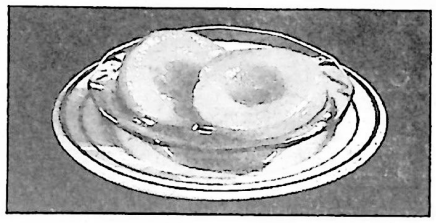
SOME of our "migrant" children who follow their parents from Mexico to Canada, trailing the crops and helping to harvest our food supplies. Did you ever see more eager, wistful little faces? Better off than factory children, perhaps, but not cherished as childhood should be; not "grown" with the care given to the crops themselves.

Science says—

VITAMINS ARE EASILY LOST

—MAKE SURE YOU GET THEM!



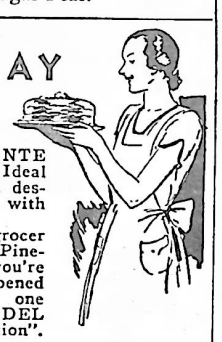
Real "THRIFT" Dessert

At today's new low prices, DEL MONTE Peaches are just about the thriftiest, most economical dessert fruit you can serve. Always popular, too, with every member of the family. And always the finest selected, tree-ripened fruit—packed by DEL MONTE with special care and speed to protect flavor and health-promoting vitamins. Keep *several* cans on hand. Your grocer can supply you.

Do you know the BEST PEA SIZES?

The very best pea sizes—for flavor and food value, too—are the *medium* sizes. That's why we select *just those special sizes* for DEL MONTE Early Garden Sugar Peas. They're first carefully sorted—then *blended* together. Brings you real garden-pea flavor. Assures proper "balance" of vitamins and mineral salts, too. Call for them by name—DEL MONTE Early Garden Sugar Peas.

For HOLIDAY FEASTS



be sure you have DEL MONTE *Crushed* Pineapple handy! Ideal for fruit punches, frozen desserts, pies, cakes, etc., or with turkey, chicken or roast.

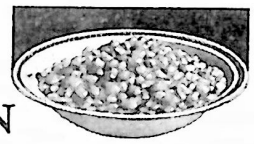
Only see that your grocer supplies DEL MONTE Pineapple. Then you *know* you're getting the finest sun-ripened fruit—selected for this one brand—safeguarded by DEL MONTE "vitamin-protection". Yet no added cost to you!

Confused about COFFEES?

If you've tried a lot of different coffee brands and still aren't really satisfied—try this. Buy a can of DEL MONTE Coffee at your grocer's. Make it your favorite way—drip, percolator or old-time coffee pot. Enjoy it every day for at least a week. See if it isn't the very finest, full-flavored coffee you've ever tasted! In fact—just the coffee you'd naturally *expect* of DEL MONTE!

And remember—it's super-vacuum packed—always uniformly fresh! Get a can *today*.

NEW IDEA *in* CORN



DEL MONTE Whole Kernel Corn—whole, individual, golden kernels, in a light brine that brings out all their tempting flavor. Serve as you would corn right from the cob. A delightful surprise! And don't miss DEL MONTE Cream Style Corn, another favorite. *Both* of them delicious—both "vitamin-protected"—under the DEL MONTE label.

Experienced Hostesses

know what a world of distinction DEL MONTE Asparagus adds to almost any meal. So tender and delicate, it almost melts in your mouth. Especially tempting in salads, soups and cocktails, or simply heated and served with butter, Hollandaise or cream sauce, etc. Packed three ways—Long Spears, Tips and Salad Points. Different sizes of cans—for economical service.

Just make sure it's DEL MONTE—then you know you're getting the *best!*

Average American diet often lacking in 3 important vitamins.

Can you afford to miss DEL MONTE "vitamin-protection"—when it covers so many foods—yet costs you nothing extra?

Read what recognized leaders in the field of nutrition and public health now definitely state:

1 Vitamins are unstable, easily lost. Variations as high as 100% have been found in the vitamin content of the same canned food, under different brands. (1)

2 Due to our choice of foods, many diets today are deficient in at least three important vitamins—A, C & D. (2) (3)

3 These vitamins, together with mineral salts, are more apt to be lacking than any other food essentials. (3)

4 Deficiency of these vital elements may lay the groundwork for future trouble, without immediate definite symptoms. (2)

These are **not** chance conclusions of food faddists. They are independent findings of the country's best known food authorities.

They do not say **your** family is in danger. They do not say that vitamins are a cure-all. But they do emphasize the extreme importance of careful food selection. Don't run any chance of missing these health-essentials.

So easy to get

Fruits and vegetables are among our finest sources of vitamins and mineral salts. Serve them often—in abundance.

Remember, though, that even fruits and vegetables **may** vary widely in vitamin content. Be sure they bring you the greatest vitamin value.

Here is where DEL MONTE offers you such real assistance.

Because of the care with which DEL MONTE Foods are selected, the special care and speed with which they are canned and the way they are cooked, DEL MONTE **protects the vitamins these foods naturally contain.**

When you buy DEL MONTE, you know that you are getting the finest fruits and vegetables grown—picked at the right stage of maturity for proper vitamin development—protected against vitamin loss after picking—guarded against vitamin loss during cooking.

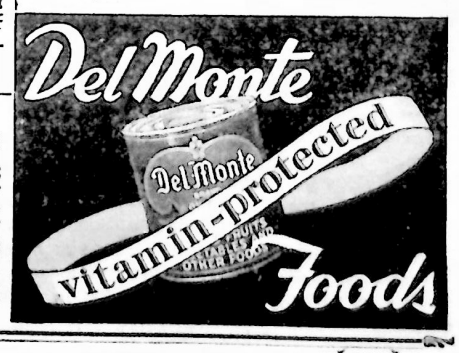
Low in price

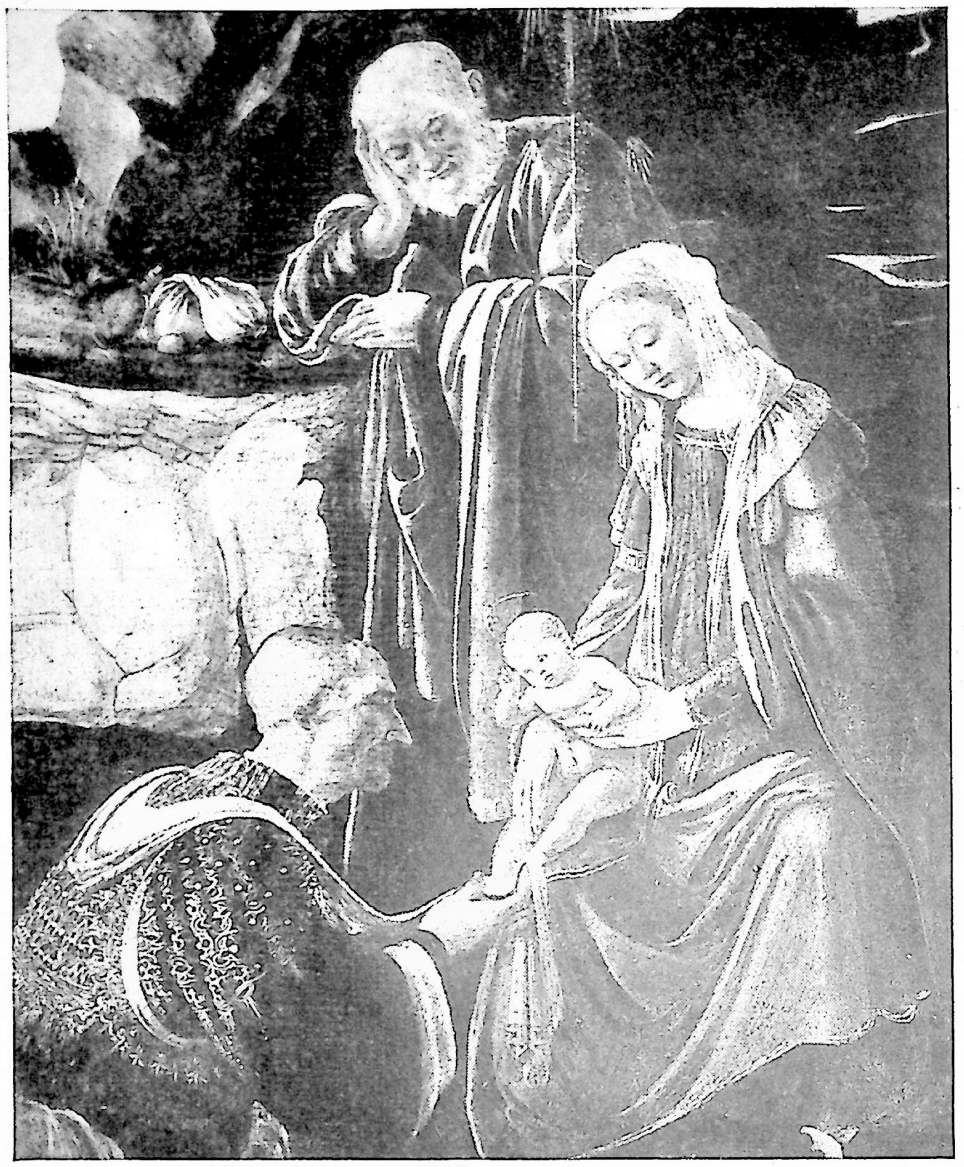
Yet DEL MONTE "vitamin-protection" costs you nothing extra. Just check today's low prices. See how reasonable they are. The difference in price, even between DEL MONTE and lower grades, is now so small you should never miss DEL MONTE Quality and flavor.

But no sacrifice of quality for price! And a wonderfully wide selection, under this dependable brand — fruits, vegetables, canned fish, fruit specialties, tomato juice, dried fruits, raisins and many other foods.

Just as good insurance, why not see that you get DEL MONTE — **every time** you buy?

(1) *J. Agr. Research, 41, 51 (1930).* (2) *The Newer Knowledge of Nutrition—McCollum & Simmonds, 3rd Ed., pp. 537, 541.* (3) *Economics of Food Consumption—Hawley, p. 240.*





A Detail from the Adoration of the Magi by Sandro Botticelli

Courtesy of the Nedui Press and Brentano's
From "Sandro Botticelli" by Yukio Yashiro

A Needle's Eye View of Italy

(Continued from the November Issue)

BY FLORENCE YODER WILSON

BEFORE we pass under the fleur-de-lis which guards a certain stone gateway into the mediaeval city of Florence, it might be well to say a word to readers who may not have read the first article in this series. Under no circumstance does the following story of what I saw in the way of needlework in Italy purport to be a full account of all of the different kinds made in that country.

Although I trotted eagerly about to as many places as possible, there were many prominent schools I did not visit, many lovely exhibitions which I could not see, and many experts with whom I could not talk on the subject of needlework. Even in Florence for instance I did not visit the famous Rifredi School, nor could I even stop on my way from Rome at Bologna where I might have met the head of Amelia Ars, Contessa Lina Carazza, much of whose beautiful work I found in Rome at the shop of Madame Gallenga.

THESE and many other worthwhile trips will have to wait for another visit. What I did see, however, was so excellent, and so typical of how the work is done, that it will doubtless interest others as much as it did me. Interestingly enough, my introduction to Florentine embroideries began, as indeed it should have begun, in the fields, and on the great rolling hills, which tumble grandly all over this delightful part of Italy. Here resting at noon and at four on the way from Rome, we ate our picnic lunch and had our tea. Flowers and sweet grasses were in their prime. Although there was no place to put them, and the end of the journey was just to be another hotel bedroom, I gathered as many as I could, tempted by their fragility and beauty beyond the limits of human endurance. Soft blues, old pinks, golden yellows — I do not know their names, bless them. I could not have done better had I aimed directly at making a premeditated study of Florentine embroideries. When I got to the grand old city on the Arno, fate led me almost at once to the gallery where Botticelli's beautiful paintings, "Spring" and "The Birth of Venus," were hung. There I dawdled far beyond the reasonable time limit, even for a Botticelli enthusiast, for I had found the same sweet flowers of early summer on the robe of Spring, and on the cape brought to throw around Venus. How closely it linked me with the past and with Italy. My own appreciation of the flowers doubled twofold, once by the artist who had actually made the old brocade, and again by the hand of Botticelli who painstakingly copied the flowers in his paintings. What a charming introduction to Florence, the city of the flowers, still living up to the name given her centuries ago.

Nor did my delight end there. Days later, examining the beautiful embroideries from the workshops of Beatrice Vigano, I mentioned the lovely designs in paintings of the past, and she hastened joyfully to bring me a fresh armful of linens. At the same time she thrust a small postcard into my hand, a copy of Botticelli's "Spring." The beautifully embroidered designs on the linens had been copied from the very paintings I had admired, immortalizing anew the charming flowers of the Italian meadows.

On this page is reproduced a detail from another of the Botticellis, one appropriate to the season, "The Adoration of the Magi." The robes in this painting are another fruitful field for the embroidery designer. Madame Vigano is reproducing many of them.

BUT I am running ahead of my story. I had first meant to tell how the Italian government has taken steps to foster embroidery schools, which come under the head of the Piccolo Industries. The piccolo, or small hand industries, the crafts, are really a distinguished part of the great Fascist Government itself, watched over by committees, protected by all sorts of enactments, and encouraged by government-arranged exhibitions and expositions. Certainly they deserve it, the glass, pottery, leather, wood-carving, and all of the other crafts. But none of these can excel the greatest handcraft of all, that of lace-making and embroideries.

Whether the work be done in regular workshops, or in the home, as a public or as a private enterprise, it receives serious consideration and is given healthy and legitimate means of outlet into the world of trade. Great ladies vie with each other in promoting lace and embroidery schools, and the peasant workers loyally ally themselves with their teachers much as they did centuries ago in medieval days. As a result Italy has not only saved her old designs, and given countless numbers of women employment, but new techniques are constantly being invented, and a generation of skilled workers is now coming along, each year more increasingly secure from an economic standpoint.

Sometimes the small crafts are referred to as "family" industries, for in many cases the entire group unite in working at some craft.

THESE needleworking groups originated in various ways. Some are producing work in much the same way that they have for centuries, others are more modern organizations, brought into being perhaps at the time of the war, or started as a relief measure more recently, or again, perhaps merely the attempt, on the part of some titled lady deprived of her means of support, to create an organization which will earn her a living and promote an art at the same time.

All of which diversity of origination greatly affects the actual work which is done. Certain kinds of lace, drawnwork, embroidery, such as the Palermo cross-stitch, Abruzzi laces, Assizi work, and so on, are still exactly distinctive of the district from which they come. The output is always in the same tradition. Even certain modern schools have specialized in some certain kind of work, as for instance the lawn embroideries of Valmarana, or the shadow embroideries made near Rome.

But at other schools all kinds of needlework is done in widely varying techniques. Marie Van Vorst's school at Serra Valle can execute almost any pattern in any manner as can also the workers in the classes of Beatrice Vigano.

IT was at the home of Madame Vigano in Florence that I saw the field flowers of Florence again, just as they were pictured in the Botticelli, together with so many other beautiful embroideries that it would take me a day to enumerate them. The field flowers themselves were on a baby or slumber pillow, of palest pink linen, embroidered in blue and white, with green leaves.

The composition of the design was just as Botticelli had made it. Other embroidered pieces consisted of linens for all kinds of purposes, in delicate shades of pink and blue and yellow; white embroideries of all kinds; drawnwork and embroidery combined; and cross-stitch, of course in the Sicilian manner.

Hand-woven wool and linen materials are made by women who keep their looms in their own homes and make the orders yard by yard as they come to them. These women weave a yellow-gold linen which is very beautiful and which is used for luncheon and breakfast cloths without any embroidery in many cases.

The quilting is particularly lovely, and exquisitely done. Cushions, bedspreads, baby coats are made sometimes in colored taffetas, or in thin crepe de Chine with colored wools showing the design through the material.

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cakes. Cool and cover with this frosting:

Cream Nut Frosting

Mix together two cups of brown sugar, one cup milk and one tablespoon of butter and cook slowly (over low flame or in double-boiler), stirring it constantly until a soft ball forms in cold water. Cool fifteen minutes. Beat until creamy and add ½ cup of chopped nuts.

This cake comes from Baltimore County, the home of the famous Lord and Lady Baltimore cakes. Enuf sed!

Light Desserts after Heavy Dinners

PERHAPS you are getting ready to put away the gelatin box now cold weather has come. This would be a fatal error! With fewer fresh materials available, the jellied salads, tomato or orange, lemon or lime, with cream cheese, are especially good; and gelatin desserts are best after the heavier meats and vegetables of winter. Pies and puddings and the more nutritious milk or cereal desserts are often better for luncheon or supper dishes when the meal itself is lighter. So give a thought to these gelatin dishes for holiday time when part of the homemaker's problem is to provide happy foods with no sad aftermath of overeating.

Chocolate Sponge for Six

How many times do you see people (including yourself) look over the dessert list a long time and finally say, "I'll take chocolate." Here is a good way to meet the demand for a chocolate dessert:

Recipe

Soak one tablespoon of gelatin in four tablespoons of cold water. Cook together until smooth two squares of melted bitter chocolate, six tablespoons of sugar, one-third cup hot water and one-quarter teaspoon salt.

Blend soaked gelatin with hot chocolate mixture thoroughly and allow it to cool. When it begins to thicken add slowly, three beaten egg yolks with a teaspoon of vanilla. Last, fold in lightly the three egg whites, beaten until very stiff. Mold in individual shapes or chill in bowl and serve with cream.

A good variation here is to use one-third cup of hot strong coffee instead of water for a mocha chocolate sponge.

Fruited Grape Jelly

1 cup grape juice
½ cup hot water
5 tablespoons sugar
2 tablespoons lemon juice
¼ teaspoon salt
1 tablespoon gelatin
¼ cup cold water
1 cup halved, seeded Malaga grapes or sweet seedless white grapes

Soak gelatin for five minutes in the cold water. Add hot water and when dissolved combine with other ingredients which have been well mixed, so dissolving the sugar. Cool the mixture and when it thickens stir in the prepared grapes. (Sliced bananas marinated in orange juice or plain, placed around the sherbet glasses or saucer are also good with this, omitting the grapes.) Chill in a large bowl and serve in sherbet glasses. Orange or cocoanut cup cakes go well with this dessert.

A Winter Sherbet of Grapes

This is a perfect dessert instead of a rich cream, to follow a hearty meal and is more economical.

Soak a tablespoon of gelatin in four tablespoons of water. Boil a cup of sugar with one and a half cups of hot water for five minutes. Remove from stove. Add softened gelatin and dissolve. Combine a pint bottle of grape juice with a quarter cup of lemon juice, one-third cup of orange juice, and one-quarter teaspoon salt. Stir this into the gelatin sugar syrup. Cool and freeze. If a mechanical refrigerator is used, stir twice during the process.

A Wholesome Homemade Candy

Soak one tablespoon of gelatin with four tablespoons of cold water. Bring to a boil one cup of granulated sugar with three-eighths cup of hot water. Add the gelatin to the boiling syrup and allow to simmer for fifteen minutes. Skim and pour to three-quarter inch depth in pans dipped in cold water. Add green coloring and peppermint flavor to one pan; wintergreen flavor and pink or red color to the other.

Chill overnight (not in refrigerator). When set; cut with a wet, sharp knife, into strips and roll in powdered sugar. Then cut into cubes and roll again in sugar. Makes fifty pieces.

Two Quick and Easy Pies

THE hitch about a pie is the crust. Using this cracker crust, you get a wholesome topping and no finesse with the rolling pin is needed. Any fruit, canned peaches or apricots or cherries; prunes with raisins; and so forth, can be used. Use brown sugar or molasses for sweetening, and you have an apple pandowdy.

Deep-Dish Pie with Cracker Crust

3 cups sliced apples
¾ cup sugar
¼ teaspoon nutmeg or ½ teaspoon cinnamon
20 flaked butter crackers
½ teaspoon salt
⅓ cup butter
1 package cream cheese
½ cup cream

Mix apples, spice and sugar (reserving one tablespoon for crust). Place in a shallow pudding dish. (Add a little water if the apples are dry.) Mix crackers, rolled very fine, with the melted butter and sugar and spread evenly over the apples. Cover and bake in a hot oven (425 degrees) about thirty minutes or till apples are soft. Uncover to brown.

Blend cream cheese and salt with cream (or milk) until light and serve as a garnish. Or serve snappy cheese; some even like Roquefort with their apple pie on special occasions. If served hot, a soft boiled custard chilled and flavored with vanilla, is perfect and almost a meal in itself with its eggs and milk. There is a flaked cheese cracker, oblong in shape, that would make a delicious cracker crust. Use only ten or twelve of these, omitting the sugar.

An Economic Pumpkin Pie

This pumpkin pie is good and economical; the canned pumpkin or squash is admirable for the purpose and may be used as it comes from the can, needing no cooking:

Recipe

1 cup brown sugar
1 teaspoon cinnamon
½ teaspoon ginger
¼ teaspoon cloves
½ teaspoon salt
1½ cups cooked, strained pumpkin
2 eggs
1 tablespoon melted butter
1½ cups evaporated milk
½ cup water
Unbaked pie crust

Mix sugar, spices and salt. Blend with pumpkin. Add slightly beaten eggs, butter, and diluted evaporated milk. Line nine-inch pie tin with unbaked pie crust. Pour in filling. Bake about forty-five minutes in a slow oven (300 degrees). When knife blade comes out clean the pie is done. Serve with American cheese or whipped cream.

If a million mothers had something to tell you

WOULD YOU LISTEN ?

A MOTHER who has watched over her baby . . day after day . . night after night . . thrilling to his every little gain . . anxious about his smallest distress or set-back . . Who can talk to you more understandingly than she?

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Why Not Fix Up Your Furniture?

BY AGNES HEISLER BARTON

ALERT homemakers are constantly looking for new ideas in home decorating that will aid in producing more charming, suitable and comfortable backgrounds for the business of living. It is decidedly worthwhile, too, to have this background in as good taste as possible, because, whether one is aware of it or not, the home reveals much concerning the aspirations and personality of the people who live in it.

With sufficient space, well chosen furniture, and an ample budget, almost anyone can arrange livable rooms. But in spite of small rooms, small budgets, and furniture of poor and nondescript design, by the exercise of wit and ingenuity charming and individual rooms may be attained. Happily, there are compensations for working under handicaps of this sort. Great satisfaction results from seeing old and shabby pieces of furniture emerge into new beauty and usefulness by the deft wielding of a paint brush, by the restoration of the original beauty of the wood, or by changing and simplifying the design of the piece itself.

Cherish Good Furniture

IN many homes are treasured pieces of furniture, such as colonial, carefully handed down from other days. Do not consider trying to modernize or change these pieces in any way — unless, perhaps, to remove the layers of paint, varnish and stain that obscure the beauty of the original wood. Frequently, lovely old pieces of this sort can become the keynote of the whole furnishing scheme of a room, and comparatively inexpensive reproductions in the same style may be added a piece at a time until the room is completed.

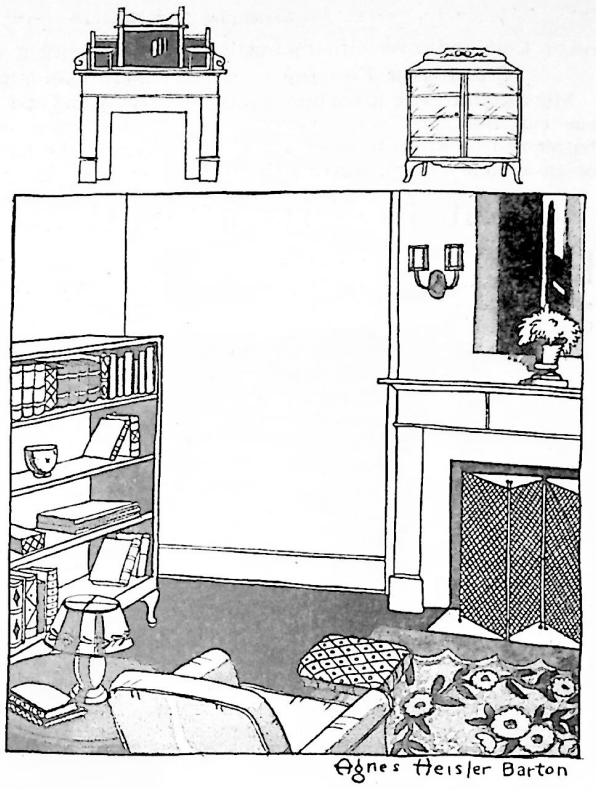
Besides Early American furniture, with which most people are familiar, many pieces made since the mid-nineteenth century are well worth preserving. Quaint country-made tables and chairs of maple and cherry, field and spindle beds of walnut and pine, and chest and commodes, plain and with fruit carvings, all have an intimate association that adapts them to use with many types of furniture. Almost invariably, pieces of this sort are covered with layers and layers of paint that should be removed so that the natural beauty of the wood may speak for itself.

Transform Old Pieces into New Ones

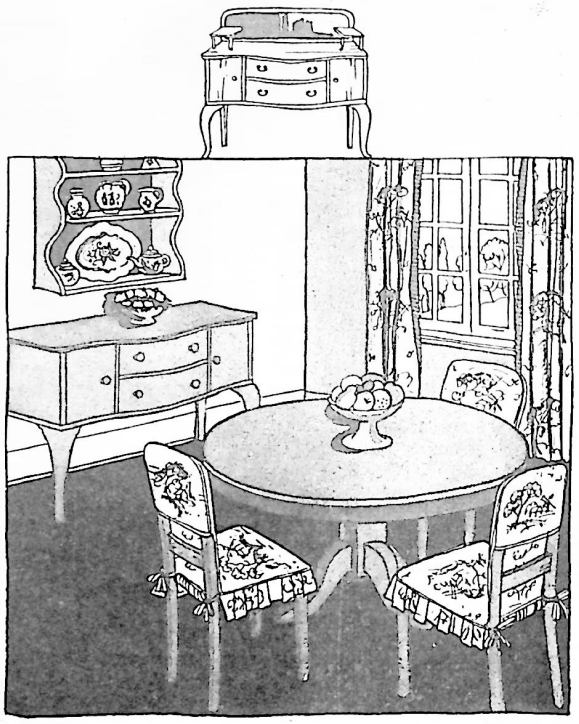
MANY a storeroom, attic and second-hand store have odds and ends of furniture that should be fixed — dressers with heavily framed mirrors, awkward and huge wooden beds, "golden-oak" sideboards, and furniture of all sorts that no longer fits in because of its design and finish.

Bedroom furniture, in particular, can stand a lot of modernizing. Clumsy wooden beds of the type that the iron bed had largely displaced may have their head boards cut down and painted to make a simpler bed of interesting lines. The bed in the drawing had the head board entirely removed; the end that was formerly the foot has become the head board. Some of these wooden beds look well with the head board cut down to the same height as the foot board.

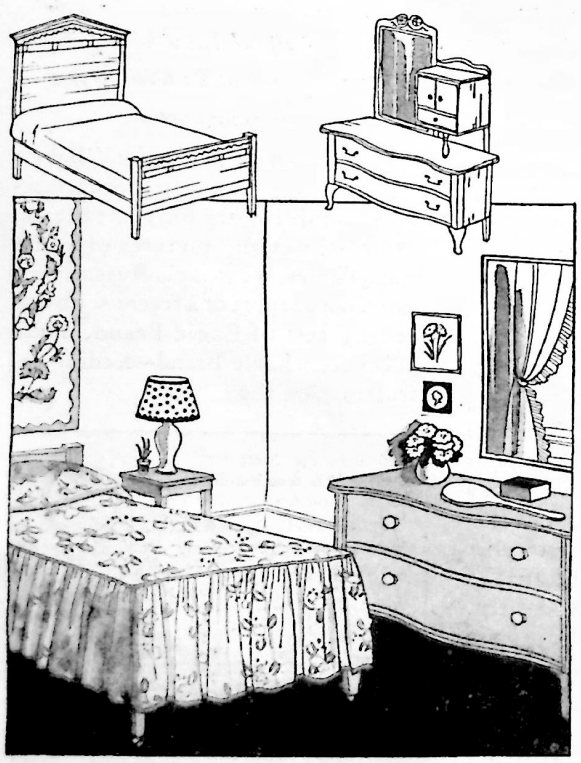
An old dresser can be converted into a smart chest by removing the mirror entirely, framing it simply, and hanging it above the chest. Small toilet mirrors with tiny drawers below are inexpensive and are attractive to stand on a dresser or chest of drawers in place of a hanging mirror. Old commodes of the type that was formerly used to hold a flowered china wash-bowl and pitcher make useful small chests and cabinets for the bathroom, bedroom or closet. Substituting round wooden knobs for the drawer pulls always makes the piece better looking.



Completely removing the upper section of an old mantel and adding bookshelves that were evolved from a china cabinet, made an inviting corner in this living-room



Oldfashioned furniture painted black, apricot colored walls and woodwork, deep green floor-covering, chintz in green on a cream ground for chairs and draperies made the delightful breakfast-room illustrated above



A bit of radical modernizing and turquoise blue paint transformed the bulky furniture in the small sketches at the left into pieces that are more in keeping with present-day ideas

In a guest room that was furnished largely from a nondescript array of furniture, the lower section of a bulky old wardrobe made a practical two-drawer chest that was used as a window seat. It was painted peacock blue to fit into the room scheme and enlivened by a gay chintz pad made for the top. A narrow set of drawers rescued from the pantry of an old house served a new purpose as a bedside stand.

The drawers were discovered to be of butternut wood, when the paint was removed, and they were finished in the natural wood and waxed; since the frame in which the drawers were fitted was ordinary wood, that part was painted.

In many ways, bedrooms may be more comfortably and adequately furnished by making use of odd pieces. Ordinary drop-leaf kitchen tables of small size make satisfactory desks, especially if small shelves are made to fit on them for paper and ink. The idea of converting an old table or shelf into a dressing table with the addition of a ruffled skirt has helped to make delightful many a bedroom.

One rather terrible golden-oak buffet, fortunately small in size, with an attached mirror and brackets at either end became an engaging addition to a breakfast-room. The mirror and brackets were removed and the piece was painted black, the inside of the drawers being painted apricot. A shelf, also painted apricot, held a few sprightly pieces of peasant china, making an altogether charming group.

Sideboards that were much in evidence not so long ago with their load of cut glass may have their mirrors and fancy tops removed and made into simpler and more dignified cabinets for storing linen and silver. Old-fashioned china cabinets with glass doors make practical bookcases. Remove the doors and excess ornamentation and either refinish in the natural wood, or paint the piece to fit into the room.

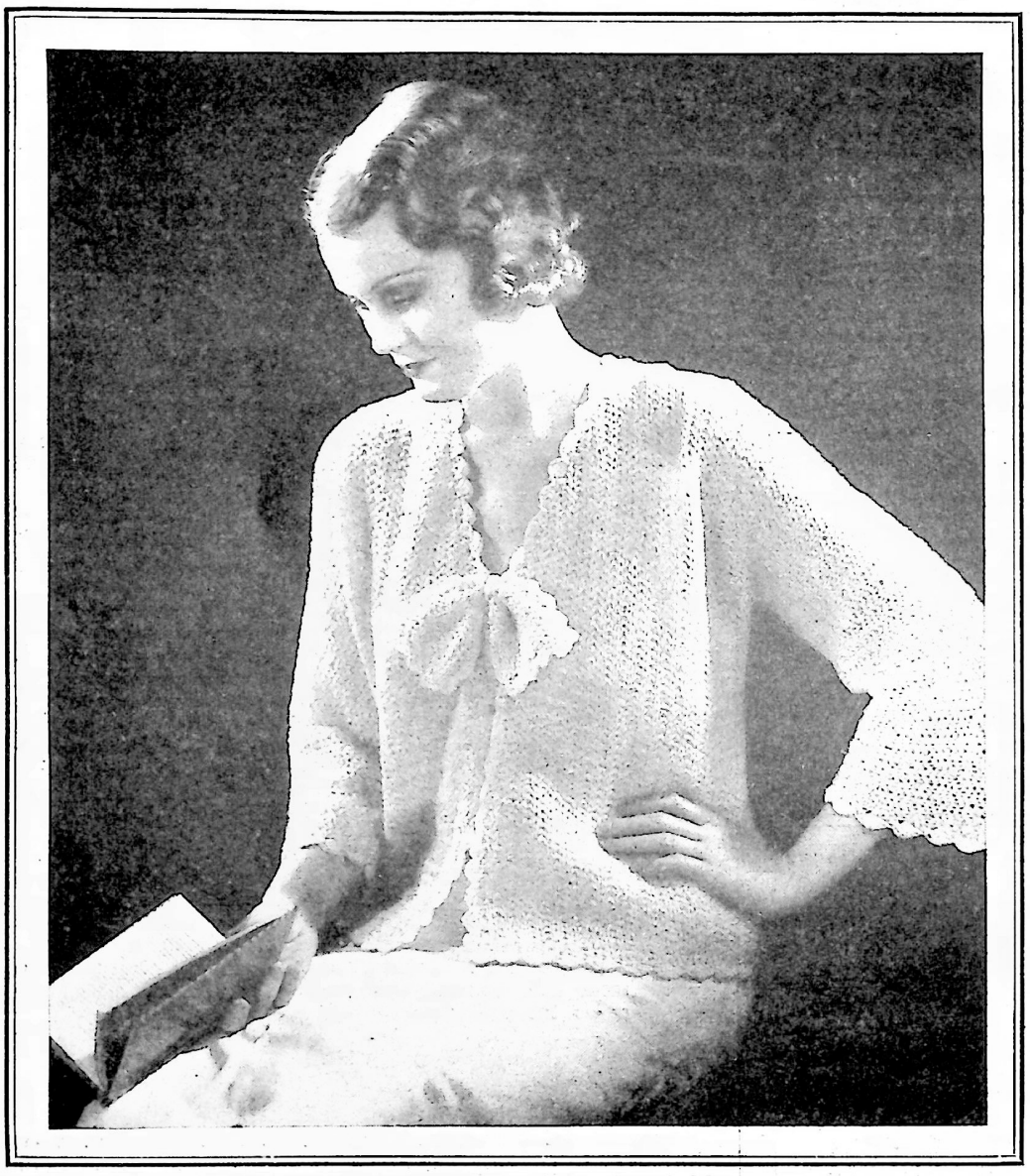
Dining-room tables may be refinished if the wood is good, otherwise paint them to match a set of chairs. A good way to improve many old dining-room chairs, or simply to provide a longed-for change, is to make seat covers for them. Heavy material, such as linen, is usually the most satisfactory. They may be made exactly like a pillow case, with one end long enough to cover the seat of the chair; the back should be made to conform to the shape of the chair, and, if one wishes to elaborate a bit, they may be finished with a plaited frill as shown in the drawing.

Usually the first thing to be done when one is fixing up old furniture is to make its design as simple and plain as possible. Meaningless decoration and superfluous ornamentation should be removed if possible. Whether the natural wood finish is to be restored or the piece is to be painted depends upon the kind and condition of the wood.

A commercial varnish remover is the best solvent to use in getting off old paint or varnish. Most of them are inflammable; so do not use them near the fire. After the varnish remover has been used according to directions, the wood should be rubbed with steel wool. More than one application of varnish remover may be necessary if the piece has had many coats of finish. After all paint or varnish has been removed, allow the piece to dry for about twenty-four hours. Then start the smoothing process. Use a fine sandpaper and rub with the grain. Shellac usually forms the base for the final waxing and polishing of the wood and seals the pores. A white shellac should not be used on dark woods, such as mahogany, walnut, or rosewood; it creates a light effect if it is used on other woods. A rather brownish shade of shellac, thinned with alcohol, should be rapidly applied to the wood, giving it several coats. It is then ready for waxing and rubbing.

Attractive Knitted House-Jacket

DESIGNED BY MERLE MUNN



Knitted Jacket in Kimono Style

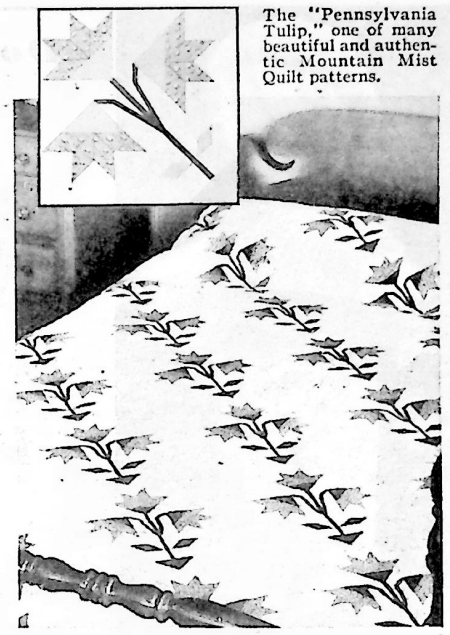
IF your gift list includes a convalescing friend or one who breakfasts in bed a dainty knitted jacket is a wise choice; the usefulness of them is not restricted, however, for their cozy comfort is equally appreciated by anyone any time that the house temperature drops a bit below normal.

The model illustrated was developed in pink and blue zephyr yarn and requires three one-ounce balls of each color, a pair of No. 4½ bone knitting needles and a No. 3½ bone crochet hook. The directions given produce a roomy garment, but it may be made larger or smaller by increasing or decreasing the number of stitches cast on. The work measures four and one-half stitches to the inch and eight rows to the inch.

WITH blue cast on 99 stitches for back. Knit plain 2 rows. With pink, * knit 1 stitch as usual, for next stitch insert needle in stitch on row below and knit the stitch; repeat from * across row, knit last stitch as usual. Knit 1 row. Repeat these 2 rows with blue. Continue the 2 pattern rows alternating colors and decreasing 1 stitch each side every 2 inches until 12 inches from the beginning. Cast on 10 stitches on beginning of 4 rows, then 20 stitches on beginning of 2 rows, making 40 stitches for each sleeve. Work straight until sleeve is 7 inches wide at shoulder, ending with 2d row of pattern. Work 77 stitches, slip on a holder, bind off 25 stitches for back of neck. Work remaining 77 stitches for left side, increasing 1 stitch at neck edge every 4th row, and being careful to carry out the pattern stitch. Work thus until 7 inches from shoulder. Then bind off 20 stitches on beginning of next row at sleeve end, 10 stitches on beginning of 2 rows at this side, and continue to increase at neck edge as before until there are 53 stitches on the needle. Work front edge straight and increase at side every 2 inches until even with the back. Bind off with blue. Take up the 77 stitches of right side and make to correspond to the left side. Sew seams.

FOR the crocheted edge: Attach pink at lower edge of right side seam, holding right side of pattern toward you, * chain 4, make 3 double trebles in same stitch, skip 3 stitches on end of jacket, 1 double crochet in next stitch; repeat from * to front edge. In working on front edge skip end of 2 rows, then insert hook in end of 3d row, draw through a stitch, insert hook in end of 4th row and take off as 1 stitch, chain 4, make the 3 double trebles in same stitch; repeat scallop to beginning of row. Work scallop on end of sleeves as for front edge.

To make the bow: With blue cast on 15 stitches, work pattern stripe for 7 inches, and bind off with blue. With pink, crochet scallop around all four sides. Draw up center and wind pink over and over. Attach to front of jacket.



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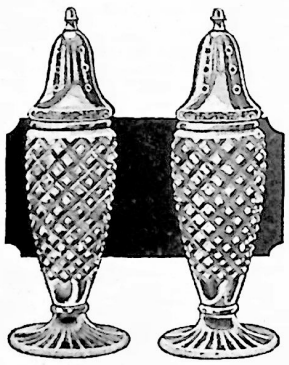

This lovely glassware is a revival of the old Hob-nail glass and our selection here is for three very graceful pieces, namely, a round jar with square footed bottom and a tall salt and pepper. The jar is 4 inches in diameter with a pewter top in bright silver finish. With it we send a spoon for when used as a marmalade jar. This jar also makes an excellent candy or after-dinner mint dish and is useful on the table for any conserves. The salt and the pepper are 5 inches tall with pewter tops. The three pieces are very distinctive. This is a class of merchandise you will find in gift shops and jewelry stores and we want every one of our club raisers to take advantage of our offer. Order by name and by **Gift No. 4233.**

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Exquisite Punched Work

(Illustrated on page 7)

PUNCHED-WORK embroidery is well suited to little linens for the bedroom. Through its lacy texture the surface which it covers may be pleasingly glimpsed. Quaint colonial figures decorate the pincushion, chair back, tuck-in cushion and small lamp shades; the three-piece vanity set has a tree and foliage design.

Sheer ivory white linen is the material used in making the several articles shown. This fabric is used very successfully for punched-work decoration since the threads are easily drawn apart in the process of working.

On all pieces, the design is to be outlined first in stranded floss, then the background filled in with punched work using single thread and a very large needle. The stitches are taken through little dots in the background, going into each little hole twice, and are worked from left to right in the first row and from right to left in the second. After all of the horizontal rows are worked, turn the work around and work the perpendicular rows. It takes two rows of dots to make a row of punched work.

THE three-piece vanity set is made up of two nine-inch squares and a center oblong mat ten by fifteen inches. The outlining is done with three threads of stranded floss. A quarter-inch hem is turned back to outside line of outlining and narrow lace is whipped on all four sides of each piece.

On the pincushion used with this set the two colonial figures are also outlined with three threads of stranded floss. The flower and leaves on the lady's bonnet are done in lazy-daisy stitch and small satin dots form centers of flowers on bonnet and fan. After the punched work is completed, turn a narrow hem and whip the lace all around. Make a plain little mat the same size for the bottom of the pincushion. To make the mount, select sateen or other material of the color to be used in bedroom, and cut two sections for top and bottom the same size as the embroidered piece. Then cut a narrow strip about an inch wide long enough to go around the four sides of the sections just cut. Stitch this strip on each side to the top and bottom pieces making a little boxed cushion. Stuff, then with pearl cotton take stitches through the cushion at inch intervals and tie on the other side giving it a "mattress" effect. Tack the embroidered piece on top at each corner and the plain mat on the bottom.

The frame all around the design of the tuck-in cushion is worked in six threads of floss, the foliage is worked in four threads and the rest of the outlining is done in three. The back of the cushion is plain material and lace is whipped all around the four sides. The cushion mount should be covered with the same material as used for pincushion.

The chair back is worked in the same manner as the cushion. Then a small hem is turned and the lace is whipped all around.

The wire frames used for the lamp shades were purchased in the ten cent store. These should be covered with silk tape, in the color that is to be used to line the shade with, by simply wrapping the ribs and circular rims. Cut the shape of the lining out by the embroidered lamp shade allowing another half inch at top and bottom. Pin this lining along the bottom and top rims holding it very securely and stretching it to keep smooth. Turn the raw edge down into the under side of the shade and sew with small backstitches just under the rim at both the top and bottom. After this is sewed, cut away as closely as possible any surplus lining. The embroidered cover of the lamp shade is first outlined as in other pieces with three strands of floss and then the punched work is completed. Make a joining using the flat fell seam and turn a narrow hem at top and bottom back to the line of outlining. The lace is then whipped on. Slip the cover on over the silk covered lamp frames and sew with invisible stitches along top and bottom to hold in place.

Concluded from page 10

Repeat 2d and 3d rows until the desired length — or width — is obtained. Made with the bouclé so much in vogue just now this stitch is very lovely, particularly for the little handbags with zipper closings.

Bed-Socks in Shell Pattern

(Illustration on page 10)

BED-SOCKS are the most comfortable affairs imaginable, and are greatly appreciated as gifts, especially by a friend who is inclined to have cold feet at night. At the same time we like to have them as good-looking as possible, and the design illustrated, knitted in two colors, is especially attractive and easy to do. Knitting-yarn or worsted, white and deep lavender, was used for the sample; but any preferred color or colors may be chosen, with any size of yarn and needles to correspond. The finer the materials the smaller will be the sock, worked by the same directions. Beginning at the top, cast on 56 stitches with white, and knit once across plain.

1 to 25. Knit 2, purl 2; repeat. This gives the double-rib, which fits the ankle snugly.

26. Knit plain. It is an excellent plan to slip the 1st stitch of each row, which makes a better edge for joining the back of the sock.

27. Fasten in the color for the shells and purl across.

28. Slip 1st stitch, over, purl 2 together, purl 1; repeat. Before the purl-narrow the yarn is really put over twice, once as always before purling and once for the extra stitch to take the place of the one narrowed.

29. 31. Purl.

30. Knit plain.

Repeat last 4 rows three times more, making 4 rows of shells, and ending with the 3 plain rows, alternately purled and knitted. Join white again, and continue in stocking-web — knit 1 row, purl 1 row — for 5 rows, bringing the work to the instep, also knitted in shell stitch. Take off 18 stitches each side on extra needles or stitch-holders, and on the remaining 18 stitches — in the center — knit the instep 14 rows of shells or holes in length and 5 holes in width. For the 1st row, slip 1st stitch, then (purl 1, over, purl 2 together) 5 times, purl 2. Then purl 1 row, knit 1 row, purl 1 row, and repeat the 4 rows, as directed. Pick up 34 stitches along each side of instep, take the stitches from the extra needles, join the color for the foot, and knit plain 20 rows or 10 ribs; then knit plain to within 4 stitches of the center of needle or end of toe, narrow by knitting 2 together, knit 4, narrow, knit rest plain. The sole may be bound off and sewed together neatly with the yarn, joining the edges by taking a stitch from each, and the back of leg in like manner.

A Warm Knitted Suit

For the Two-Year-Old's Winter Sports

DESIGNED BY CLARA HERLITZIUS

PICTURE the dearest little person of your acquaintance in this adorable knitted ensemble, and see if you do not have an irresistible urge to make that picture a reality. Kiddies along about two find such little three-piece outfits tremendously comfy for all outdoor wear, they are easy to get around in, and vastly becoming.

The model used eight one-ounce balls of light green four-fold knitting yarn and three balls of dark green angora wool, a pair of No. 3 bone knitting needles, and a bone crochet hook No. 3.

A Warm Knitted Suit

LEGGINGS — With light green cast on 72 stitches and knit 2, purl 2, for 2 inches. Then knit 1 row, purl 1 row, until the work measures 10 inches from start, now decrease 1 stitch each time you turn, until 48 stitches are left. Knit 2, purl 2, until work measures 20 inches from start.

On the 12 center stitches knit 12 ribs plain, then pick up the stitches on each side of the piece just made, and the stitches left on each side of center, and knit 6 ribs plain; bind off.

Work second leg the same. Sew edges of leg together from first decreasing down to foot, then sew the two parts together — the joining is at center front and center back. Thread a tasseled crocheted cord through the top.

SWEATER — With light green cast on 64 stitches for the back, and knit plain, making 2 ribs each light green and dark green until there are four light stripes and three dark stripes.

On the next row increase 1 stitch every 4th stitch, having 80 stitches on the needle, then work in pattern, of knit 1 row, purl 1 row, for 2 inches, then decrease 1 stitch at each side every three-fourths inch until 68 stitches are left. Work on the 68 stitches until the back measures 10 inches from the start, bind off 6 stitches at each side for armhole, work 4 inches more, then bind off center 22 stitches for neck.

Knit 3 ribs plain for shoulder, then cast on 10 stitches at the neck edge, and work in pattern for 4 inches, now cast on 6 stitches at underarm, and knit 1 inch. Work the other side thus far, then work across one side, cast on 2 stitches, and work across other side, now increase 1 stitch at each side every three-fourths inch until there are 80 stitches on the needle, work for 2 inches — to top of border, then in next row decrease to 64 stitches by knitting 2 stitches together at regular intervals. Work the border same as back and bind off.

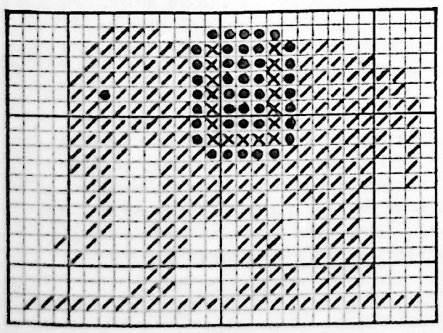
For the sleeve: Pick up 48 stitches at armhole, and knit 3 ribs plain, then in pattern until sleeve measures 8 inches from top. In the next row knit every 3d and 4th stitch together. Then knit 2 ribs dark, 2 ribs light, 2 ribs dark, 2 ribs light, for cuff, and bind off. Make the other sleeve the same.

For border at front opening: With dark pick up stitches around neck opening, knit 2 ribs, and bind off.

For the collar: With light pick up stitches around neck, not across border, knit 1 row, purl 1 row for 2½ inches, then knit 2 ribs dark and 2 ribs light, now 2 ribs dark on all three sides of collar; bind off.

Crochet loops of the dark on the right side of the front opening for fastening.

On the left front just above the border add that grand looking elephant; the body is worked in tent stitch—which is one-half the cross-stitch — with the dark green angora; the blanket and the eye are of cross-stitches using six-stranded floss. The chart shows color placement.



Key to Colors

- Yellow
- Dark Green
- Medium Green

Color Chart for the Elephant

BERET — With the light green begin at center with chain 2, work 6 double crochets in the 1st stitch of chain.

1. Work 2 d c in each d c.
2. D c in d c and 2 d c in every 2d d c.
3. D c in d c and 2 d c in every 3d d c.
4. D c in d c and 2 d c in every 4th d c.
5. D c in d c and 2 d c in every 5th d c.

Continue increasing at the six increasing points until the circle measures 7½ inches across. Then work without increase 2 rounds dark, 4 rounds light, 2 rounds dark. Now with light skip every 10th stitch for 4 rounds. Work 5 rounds without decrease, and fasten off.

THE pressing of a knitted or crocheted garment is most important. When the work is completed lay a thick pad on a table on which you can spread each piece and stretch according to the required measurements. Pin carefully about every inch, lay a wet cloth over and press until nearly dry then remove pins, lay seams flat and press out the creases made by the pins.

Terms Used in Knitting

To knit plain: Insert needle in front of stitch from left to right, thread over, draw through, and slip off the old stitch.

Narrow: Knit two stitches together.

Purl or seam: Bring the thread between needles to front, insert right needle in front of stitch from right to left, right needle in front of left, carry thread around between needles; draw through, and return thread to back of work before knitting next plain stitch.

Purl-narrow: Purl two stitches together.

Over: Thread over needle before knitting, making an extra stitch.

Fagot: Over twice (the first "over" being that always used before a purled stitch, the second forming the extra stitch), purl two together.

Slip, narrow and bind: Slip first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting three together.

Slip and bind: Slip one, knit one, draw slipped stitch over. To cast or bind off work, continue this process as required.

Let it rain...

Let it snow!

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CHOOSE for model No. 3134 wine-red crepe silk, with a novelty silk mixture for the upper part. Another delightful idea is rhum-brown wool crepe, with the neck bow and deep cuffs of matching dull-finished velvet. It is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 1¾ yards of 39-inch plain, with 1½ yards of 39-inch printed material

YOU'LL find model No. 3449 most fascinating in its smart simplicity, and it's not a bit complicated to make. The neckline and sleeves are especially soft and pretty. The dress is designed for 12, 14, 16, 18 and 20 years, and for 36 and 38 inches bust-measure. To make the dress in the 16-year size will require 3⅜ yards of 39-inch material, with 1½ yards each of 3-inch light and dark ribbon

HERE is the newest Paris has sent us. No. 3116 is a lovely model of princess suggestion that suits many figures. It is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 39-inch material, with ¾ yard of 39-inch contrasting

A DARLING guimpe dress, No. 440, has bodice with side fastenings. Inverted plaits provide the necessary width to the skirt. The blouse with its short puffed sleeves and Peter Pan collar is the cutest ever. It is designed for 8, 10, 12 and 14 years. To make the model in the 10-year size will require 1¾ yards of 39-inch material for dress, with 1⅜ yards of 35-inch material for blouse

TINY girls love to have free and easy clothes for romping about. Model No. 703 is easy to make and easy to launder. Altogether adorable are the fresh trims with narrow ruffling. It is designed for 2, 4 and 6 years. To make the dress in the 4-year size will require 2¼ yards of 39-inch material, with ¼ yard of 39-inch contrasting, and 1⅞ yards of ruffling

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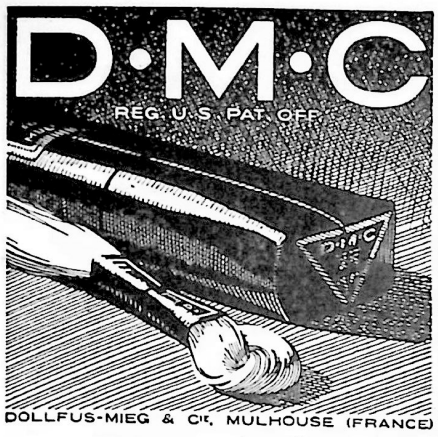

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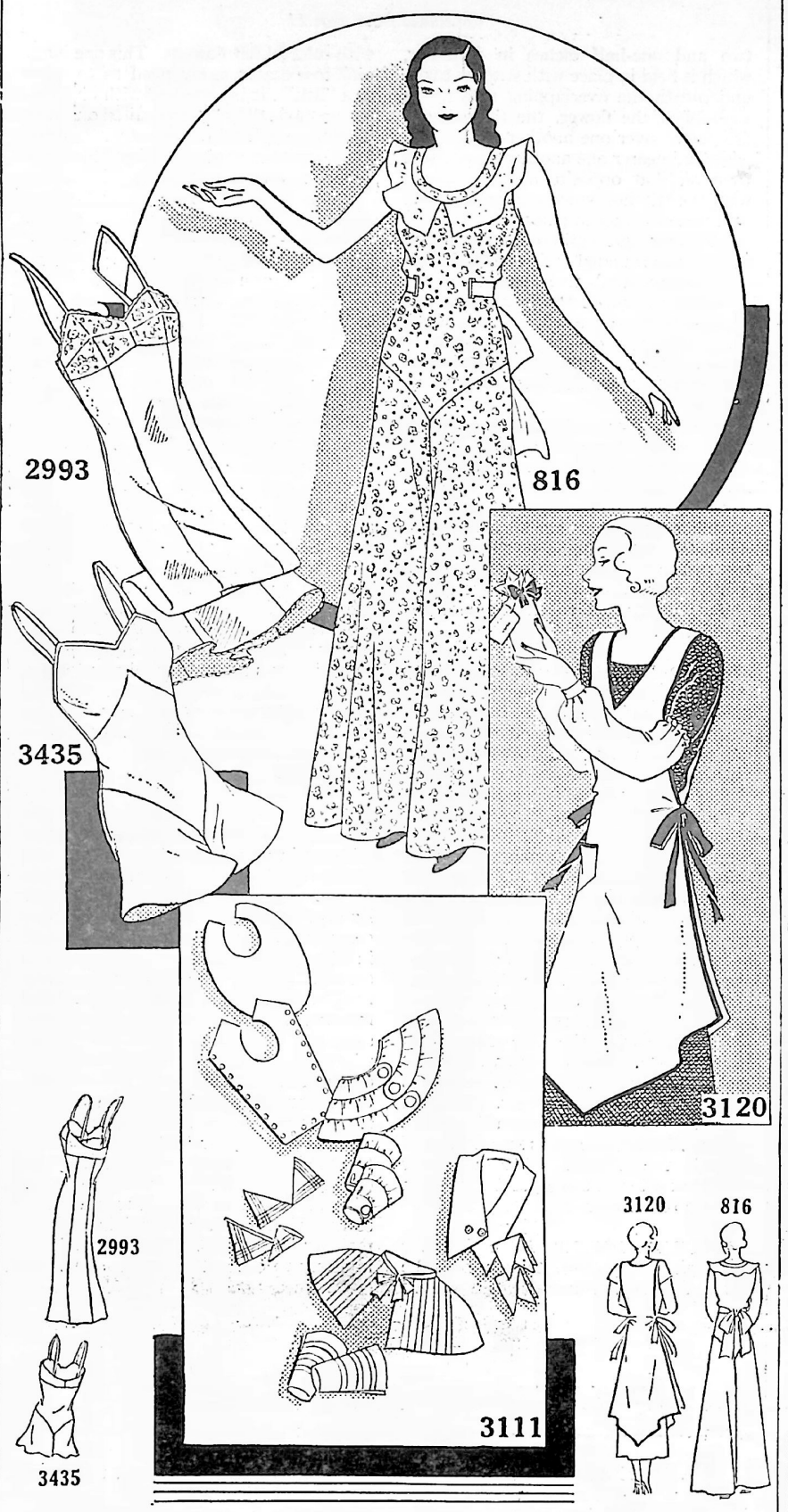

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THE collar-and-cuff sets, No. 3111, are designed in one size only. They may be developed in various materials for wear with winter gowns.

New Costume Slip

THE slip, No. 2993, is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the slip in the 36-inch size will require 2⅛ yards of 35-inch material, with ⅜ yard of 35-inch all-over lace.

Darling Pajamas

THE pajamas, No. 816, are designed for 12, 14, 16, 18 and 20 years, and for 36 and 38 inches bust-measure. To make the pajamas in the 16-year size will require 3¼ yards of 39-inch material, with ⅝ yard of 39-inch contrasting.

Dainty Combination

THE combination, No. 3435, is designed for 14, 16, 18 and 20 years, and for 36, 38, 40 and 42 inches bust-measure. To make the combination in the 36-inch size will require 1⅝ yards of 39-inch material, with 3½ yards of binding.

Charming New Apron

THE apron, No. 3120, is designed for small, medium and large. To make the apron in the medium size will require 2¾ yards of 35-inch material, with 9¼ yards of binding.

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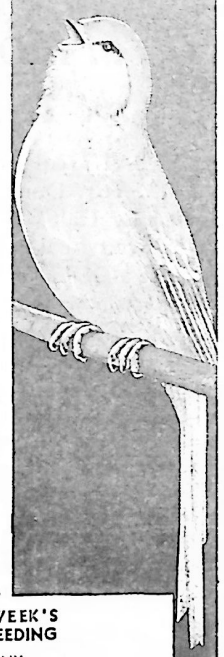

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Concluded from page 11

two and one-half inches in diameter, which is held in place with stitches taken underneath the overlapping petals. In assembling the flower, the three layers are placed over one another so that the edges are nearer one another on one side than on that opposite and are united with the stitches which secure the small oval yellow center in place.

The three bud sections are overlapped so that the rounded ends are flush with one another and then sewed to the rounded tab end of the foundation, the stitches being concealed with the green calyx, which is caught down invisibly along the sides and placed so that the end is concealed under the outer edge of the flower.

Two stems are made of half-inch strips of green felt two and three-fourths and three inches long, folded together and run with self color, drawing the stitches so as to curve the stems a little. In assembling the several parts of this ornament, the leaves should be so placed on the surface of the foundation as to extend a little more than an inch beyond the flower and caught to the edge of the foundation.

POND LILY POWDER PAD: This very realistic water-lily rests on a green felt leaf, which is in turn backed with a four and one-half-inch orange powder pad. It is a stunning top for a box of bath powder, or may be tucked into a dish of fruit for a final touch of color.

First, a center is made by covering a three-fourths inch shank ball button with a circular piece of orange felt, gathering it snugly at the back. Stamens are arranged around it and then the petals attached, folding each one midway and creasing sharply, then pulling on the line of the fold to make the petal curve along the center. Slash at the straight end, then overlap and sew in place, using seven short petals around the center and then placing the nine longer ones back of them. Make a stem of a half-inch strip of green felt about six inches long; folded and run together. Attach it like a loop handle to the stem side of the lily leaf, letting one end rest on the leaf behind the flower. Attach flower through center at same point and catch all to top of powder pad.

NOSEGAY POWDER PAD: Pads for glass powder-containers may be made very dainty affairs when topped with colorful felt flowers. This one has a pink rose center, so arranged as to serve as a "lift." It is wreathed with blue forget-me-nots, the whole mounted on a mat of leaf-green felt and backed with a frilling of white net footing, after the manner of an oldfashioned Valentine nosegay.

Each small blue flower is made of one-half of a circular piece of felt, pinked with the scissors on the curved edge, then rolled with the pinked edge overlapping to form a little cone shape with an opening measuring about one-half inch across. These small blue flowers are sewed along the edge of the green mat, as they are made, with a few long stitches in yellow thread taken through the overlapped edges, like stamens, and are so placed that the little green points show behind them like tiny leaves.

The rose has a tightly coiled upright center made of a strip of pink felt curved at one end, this end being curled back and caught down at the completion of the roll. Sew securely at base. Slit center of each petal, fold one edge over the other to cup and sew to base of upright center, letting the four petals overlap one another. Sew rose to center of green mat, arrange the three green lance-shaped leaves around it and sew to mat underneath rose petals. Gather net footing for frill, sew to peach color pad, so placed that when felt nosegay top is tacked to center the points will conceal the sewing.

ROSE POWDER PAD: Two single roses backed up against each other midway in an upright position, so as to form a "lift," provide the major portion of the decoration on this powder pad. Each flower is made in three parts, a rose color foundation two and one-half inches in diameter, a smaller section of pink, slashed toward the center between notched edges, and a yellow center, also made with irregular edges shaped with the scissors. All three sections are joined with the stitches which catch down the edges of the yellow center. There are two flowers, three large and three small leaves to assemble. Arrange leaves radiating at regular intervals from center, catch in place along midvein so that ends are free and overhang edge of pad. Then back up flowers against one another so that three petals are upright and remaining four lie flat on leaves and tack invisibly to each other and to the light green powder pad.

ANSWERED BY THE EDITOR

PLEASE give me instructions in regard to hairpin-lace, which I find I have forgotten how to do. — *M. H., Pennsylvania.*

(For hairpin-crochet a staple or large hairpin with stiff prongs is needed, the width or size in accordance with your material; tie the thread once, to form a loop, slipping this over the right-hand prong of the staple, which is held in the left hand, the thread being placed over the fingers of the same hand exactly as in doing ordinary crochet. *Turn the staple over so that the thread passes around the second prong, which will now be at the right side, put the crochet-hook into the left-hand loop, thread over and draw through, making a stitch or loop on the needle; again turn the staple, bringing the thread around the left-hand prong which, in the turning, is now at the right, pass the hook between the prongs, thread over and draw through the loop on the needle, put the hook into the left-hand loop, taking up the front of it, thread over and draw through, over again and draw through both stitches or loops now on the needle, making the regular double crochet. Repeat from * until the staple is filled with loops, then slip them off, replacing the last two or three, arranging them as when made, and continue to the length required. This is the simplest form of hairpin- or maltese-work, for which the general principle is always the same, variation being given by the stitches running down the center. Treble may be substituted for double crochet, or for a heavier "gimp" three trebles may be worked in each loop.)

CAN you give me a tested method for laundering a very elaborate table set—lunch-cloth and doilies—embroidered in colors. I should also like to know just how to wash curtains properly, especially some of the very fine lace.— *Mrs. R. J. C., Indiana.*

Concluded on page 25

The Newest Flossie Flirt—

A Real Ma-Ma-Doll

She Roguishly Rolls Her Eyes and Cries When You Squeeze Her Legs

Given *for SIX Subscriptions at 50 cents each*

Flossie Flirt comes in a newer edition this year. She is 16½ inches high and more elaborately dressed than formerly, but the really big improvement is that this year her **legs are live lifelike rubber just like her arms and hands.** She has a real ma-ma voice (not just a crying voice) and in addition to saying ma-ma which sounds for all the world like any little girl would say it, she cries if you squeeze either leg. Flossie Flirt is the handsomest little girl doll we have ever seen and her **real wig of curly hair —hair ornaments and all** are too lovely for words. Her head, which is mounted on a swivel with a rubber bust can be turned and tilted at any angle, and she can look coyly at you from the corner of her eye for her head can move sideways as well as up and down. She is dressed in organdy, lace trimmed with bonnet and undies to match, knitted stockings with stripes to match her gown, white kid shoes with real buckles. Flossie Flirt is a genuine "Ideal" doll which tells you that you are sure to be satisfied with her. She is guaranteed by the manufacturer and by us. She has all the known "Ideal" features.

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of Needlecraft Magazine, published monthly at Augusta, Maine, for Oct. 1, 1932, State of Maine, County of Kennebec.

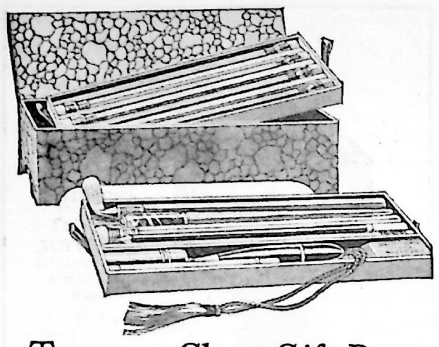
1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher: Needlecraft Publishing Company, Augusta, Maine; Editor: Mrs. A. C. Stoddard, Chestnut Hill, Mass.; Managing Editor: G. M. Lord, Augusta, Maine; Business Manager: P. V. Hill, Augusta, Maine.

2. That the owners are: Needlecraft Publ. Co., Augusta, Maine; P. V. Hill, Edith R. Hill, N. S. Weston, Marion L. Weston, Augusta, Maine; Dorothy H. Nicholson, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: none.

P. V. Hill, Business Manager

Sworn to and subscribed before me this 21st day of Sept. 1932. Kathryn F. Larkin, Notary Public, Augusta, Maine. My commission expires Aug. 26, 1937.



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Concluded from page 6

bias-fold. When it is seamed across the top, a little quarter-inch opening is left through which to slip the hook of the coat hanger. It is well to tack along the edge of the hanger to hold it firmly in place.

Stocking Mending Kit

FUN for favors are these little emergency mending kits, and really the nicest flat things to carry in your purse to head off those disastrous runs. One does the bit of embroidery first, of course. After cross-stitching and outlining the stocking cuff, both back and front, and making the single-stitch letters on the front — then blanket-stitch across the top and down to the ankle on each piece. Place the two sections together and blanket-stitch from the ankle around the foot and up the back of the leg. A bit of felt may be tacked on one side for holding the needles and a strap of felt used on the other side to hold the spindles of mending cotton. A small snap fastener will hold the top corner together neatly.

Sally and Simon

SALLY SMART and Simple Simon are the most zestful bean-bag pair we have seen in an eon or two. Some tricky sub-deb is going to stuff one of these little creatures with kapok and use it for her telephone elbow-rest! To make them we trim off all the outlines carefully when cutting out the felts. The appealing little faces are outlined first with three strands of black floss. Then the Christmas red caps and collar sections (all in one piece) are laid over the face piece and blindstitched down very closely. Backs and fronts are whipped together firmly, and beans filled in through a small opening left at the bottom which is then closed. Can't you imagine this jolly pair sticking the perky peaks of their red caps out of stocking tops on Christmas morning?

Quilted Party Purse

A STRIP of wide, black satin ribbon makes this smart quilted purse. Quilting outlines are on a piece of white lawn. The satin is laid down, then a piece of sheet wadding, then the lawn, and all are basted well together. Quilting is done with running stitch from the back side. Old-gold colored floss (one strand), or black silk may be used for the quilting.

When the quilting is done, the purse is cut out on the outside outline and the bastings removed. Then the black satin lining is cut to fit the outside and is basted to it. Edges at the sides are then turned in three-eighths of an inch and whipped with black. Purse is then folded together at the center (this brings a butterfly on each side of the bag) and is whipped together at the sides. A neat, five-inch slide fastener is used at the top of the bag. Bag edges are turned in and the tape-edge of the slide fastener is set between on each side and sewed firmly in place. At the right side of the bag a carrying loop is attached. This is made from a half-yard piece of three-quarter-inch black satin ribbon folded together lengthwise over a padding cord and whipped along the edge. This cord is doubled and fastened securely to the corner of the bag giving a good eight-inch loop for carrying.

These small quilted bags are tremendously smart and are often made in the evening shades and high colors, as well as white for lodge purposes.

Concluded from page 9

CUP towels such as the ones illustrated will be treasured by anyone so fortunate as to receive them. Creamy linen crash with green borders shading from light to dark is the chosen material. The ends are finished with narrow hems held with blanket-stitching done with six threads of green stranded floss and landscapes featuring quaint houses with roofs of colored appliqué decorate the ends.

No. 32-12-29 is a Cape Cod cottage with a Copen blue patch for a roof. The front gable is outlined with blue along the line of the patch, as well as line forming the opposite side of the angle, and the sea line is also blue. The hillside is outlined with green and the tree foliage is laid in with single stitches of the same color. Brown is used for the tree trunk, the side walls of the house, the smoke, boat hull and windows — the latter laid in with single stitches. Chimney and boat sails are bright red.

No. 32-12-30 has a gay red roof. The sides of the house and the window frames are brown and the blinds green, like the fir trees. In the foreground are a few lazy-daisy flowers in the red of the chimney.

No. 32-12-31 has a roof patch of bright green matching the border. Side walls and windows are brown, and red flowers cluster near the door.

Scenic designs of this nature need to be done with clean-cut outlines. While three threads of stranded floss may be used for the heavier lines of outline, the rest of the stitchery is best done with two.

NO present-day linen closet is considered fully equipped without its assortment of diminutive beverage napkins.

Because of the vogue of color in beverage glasses, we have used lavender handkerchief linen for this set of four, decorated with amusing animals outlined in a darker shade of the body color, and they may with equal propriety be made of pink, blue, yellow or green linen. If you are serving a large party, it is nice to have sets of four in each of the various colors. As the edges are hemstitched for picoting and the stitchery is simple outline, the making of a single set is a matter of but a few moments.

CHRISTMAS would hardly seem like Christmas without gift handkerchiefs. Hence the quartette of novelty handkerchiefs in the colors of the flowers which they represent — edges hemstitched for picoting and markings needing only to be outlined with a single thread of stranded floss. The double rose may be either pink or yellow, the poppy burnt orange or yellow, the pansy blue or lavender and the wild rose pink or yellow, the petals in each instance being outlined with the body color and the centers done in contrast.

The pansy center, for example, is delicately buttonholed in long-and-short stitch with orange, shaded with a few stitches of green at the peak. The poppy center is covered with a line of chain stitch worked spirally from the outline to the center, the enclosing stamens are delicately run and then whipped with black and the tips are tiny satin-stitch dots. In the heart of the wild rose is a chain-stitched green center enclosed with a ring of yellow, done in the manner of the poppy, and the stamens are green tipped with yellow French knots, all done with a single thread of the stranded floss, as is the outline of the petals.

FALSE TEETH

At last! A wonderful new brush for plates and artificial teeth. Designed by a committee of noted dentists. Protect your health, and insure permanent fit and best results by keeping plates absolutely sanitary. This brush does it! A big, sturdy brush with strong, natural bristle. How it lasts! Sold with money-back guarantee.

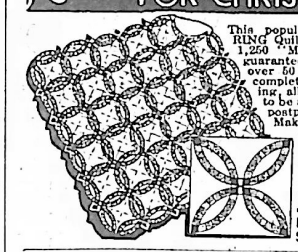
If your druggist hasn't this brush, send 50¢ to Prophylactic Brush Co., Florence, Mass.

Pro-phy-lac-tic DENTAL PLATE BRUSH

EXTRA! See these bristles. They are fine for cleaning inner surface of clasps and attachment devices on bridgework.

50¢

"Mickey" QUILT PATCHES 1ST FOR CHRISTMAS



This popular DOUBLE WEDDING RING Quilt design consisting of 1,250 "MICKEY" CUT-TO-SIZE guaranteed fast color patches in over 60 newest patterns, with complete instructions for making, all ready to sew together to be appliqued on sheet sent postpaid for only $1.50. Makes ideal Christmas Gift. 81 x 81 inch guaranteed quality bleached Sheet stamped with quilting design and locations for applique of Double Wedding Ring design sent postpaid for $1.60 extra.
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We'll mail you free of charge, a pair of full-size Startex Crash Towels, hemmed and looped, as soon as your quarter for packing and postage is received. Don't misunderstand us. We are not in the towel mail-order business. For years our mills have been weaving fine towelings and sheetings. Today hundreds of thousands of users —women, hotels, restaurants, steamships, etc., know the unmatched value of Startex Crash Towels. For all of these Startex is saving money by lasting longer, by absorbing more water, and by doing better work. It's a leading product of our mills and frankly, we'd like you to know it. Order your Startex towels; they are waiting to be forwarded.

Ask your dealer about the special Christmas package

STARTEX
CRASH TOWELING
LEAVES NO LINT
PART LINEN WARP AND WEFT

TUCAPAU MILLS, INC., 40 Worth St., New York City

Gentlemen: 25 cents or stamps are enclosed. Send me free two full-size Startex Towels with Red, Blue, Green or Gold borders.

My dealer's name is_____
My name is_____
Street_____
City or Town_____ State_____
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"A little Sloan's will soon put an end to that twitching pain."

"I hope so. I've hardly slept since this last damp spell started."

DAMP-DAY PAINS

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Don't let pain keep you awake during damp weather. Warm those stiff sore joints with Sloan's—and you'll sleep soundly. For Sloan's rushes fresh blood to the sore spot, kills pain, relaxes stiffness. No rubbing is needed with Sloan's—simply pat it on. Gives the quickest relief in the world . . . and costs only 35¢!

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World Famous Liniment used by 133 Nations

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FREE! *Valuable information on Relief of Respiratory Ills. Write for Booklet E 5*

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Pattern Service to Readers of Needlecraft Magazine

PATTERNS and materials listed will be mailed postpaid at prices mentioned. Send orders to NEEDLECRAFT MAGAZINE, Augusta, Maine.

Toy Cushions

No. 32-9-24. Turtle. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on checked gingham and yellow linene, with green bias-fold for edge, 35 cents. Floss to embroider, 5 cents

No. 32-9-25. H. Dumpty. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-28-inch yellow linene, with patches for applique and white bias-fold for "collar," 30 cents. Floss to embroider, 8 cents

No. 32-9-26. Moon. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 14-by-30-inch yellow linene, 25 cents. Floss to embroider, 5 cents

Rug and Cushion Designs

No. 32-10-21. "Wee House" Rug. Design for 22-by-36-inch rug stamped on natural burlap, 80 cents

No. 32-10-22. Scottie Cushion. Design stamped on 20-by-36-inch black sateen, 30 cents

No. 32-10-23. Early American Pattern Rug. Design for 24-by-34-inch rug stamped on natural burlap, 80 cents

Fruits and Flowers

No. 32-12-1. Grape Cluster. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on felt, 30 cents

No. 32-12-2. Orange. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on sateen, with felt for leaves, 15 cents

No. 32-12-3. Nosegay Powder Pad. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on felt, with white net footing for edge, 25 cents

No. 32-12-4. Apple. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern; 15 cents. Stamped on sateen, with felt for leaves, 15 cents

No. 32-12-5. Zinnia Boutonniere. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on felt in choice of blue, tan, rose or yellow shades, 25 cents

No. 32-12-6. Pond Lily Powder Pad. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on felt, 25 cents. Bunch of stamens, 10 cents

No. 32-12-7. Peach. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on sateen, with felt for leaves, 15 cents

No. 32-12-8. Banana. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on felt, 15 cents

No. 32-12-9. Rose Powder Pad. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on felt, 20 cents

No. 32-12-10. Plum. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on sateen, with felt for leaves, 15 cents

For Christmas Giving

No. 32-12-11. Goose Purse. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on yellow felt, 15 cents. Floss to embroider, 3 cents

No. 32-12-12. Laundry Bag. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 22-by-36-inch unbleached muslin, with figured print for applique, and rose or blue bias-fold for edge, 20 cents. Floss to embroider, 10 cents

No. 32-12-13. Stocking Mending Kit. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on light green felt, 15 cents. Floss to embroider, 5 cents

No. 32-12-14. Pair Bean-Bags or Elbow Cushions. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on felt (red and flesh color), 40 cents. Floss to embroider, 3 cents

No. 32-12-15. Quilted Purse. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. White lawn for lining stamped with design, 15 cents

Punched Work

No. 32-12-16. Three-Piece Vanity Set. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on white linen, 25 cents. Floss to embroider, 13 cents. Lace for edge, 35 cents

No. 32-12-17. Pincushion Cover. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 9-by-9-inch white linen, 15 cents. Floss to embroider, 7 cents. Lace for edge, 18 cents

No. 32-12-18. Chair Back. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 16-by-19-inch white linen, 20 cents. Floss to embroider, 16 cents. Lace for edge, 20 cents

No. 32-12-19. Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 12-by-30-inch white linen, 20 cents. Floss to embroider, 16 cents. Lace for edge, 16 cents

No. 32-12-20. Pair of Lamp Shades. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on white linen, 20 cents. Floss to embroider, 13 cents. Lace for edge, 18 cents

Gift Linens

No. 32-12-21. Refreshment Set. Hot-iron transfer-pattern, 25 cents. Cloth, 36-by-36 inches, and four 12-by-12-inch napkins stamped on cream linen, $1.35. Floss to embroider, 20 cents

No. 32-12-22. Finger Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-18-inch yellow linen, 20 cents. Floss to embroider, 3 cents

No. 32-12-23. Finger Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-18-inch yellow linen, 20 cents. Floss to embroider, 3 cents

No. 32-12-24. Finger Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-18-inch yellow linen, 20 cents. Floss to embroider, 3 cents

No. 32-12-25. Double Rose Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch handkerchief linen, choice of pink or yellow, hemstitched for picot edge, 25 cents. Floss to embroider, 5 cents

No. 32-12-26. Wild Rose Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch handkerchief linen, choice of pink or yellow, hemstitched for picot edge, 25 cents. Floss to embroider, 8 cents

No. 32-12-27. Pansy Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch handkerchief linen, choice of lavender or blue, hemstitched for picot edge, 25 cents. Floss to embroider, 10 cents

No. 32-12-28. Poppy Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch handkerchief linen, choice of yellow or orange, hemstitched for picot edge, 25 cents. Floss to embroider, 8 cents

No. 32-12-29. Cup Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 16-by-29-inch green stripe glass toweling, with blue fast-color gingham for applique, 30 cents. Floss to embroider, 13 cents.

No. 32-12-30. Cup Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 16-by-29-inch green stripe glass toweling, with red fast-color gingham for applique, 30 cents. Floss to embroider, 10 cents

No. 32-12-31. Cup Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 16-by-29-inch green stripe glass toweling, with green fast-color gingham for applique, 30 cents. Floss to embroider, 10 cents

No. 32-12-32. Four Beverage Napkins. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Four 5-by-8-inch napkins stamped on handkerchief linen, choice of lavender, pink, Nile, blue or yellow, hemstitched for picot edge, 30 cents. Floss to embroider, 3 cents

The Cover Picture

No. 32-12-33. The First Christmas. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 30 cents. Stamped on 18-by-23-inch navy blue linen, 50 cents. Crewel wool to embroider, $1.84. (Color-and-stitch chart included with patterns and stamped material)

Working-Charts of Crochet Designs

No. 107 C. Chair-Set in Holly and Bird Design, 10 cents

No. 108 C. Oblong Centerpiece, Garden Scene, 10 cents

No. 109 C. Swan and Iris Design for Bedspread, 10 cents

No. 110 C. Luncheon Cloth in Holly and Bird Design — inset border, 10 cents

Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch, and 1½-inch sizes, 15 cents

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box. (Anyone ordering perforated stamping-patterns for the first time will also need to order a box of stamping-paste)

Glazine-finished cotton wadding in 81-by-96-inch sheet for quilt interlining, 75 cents

Penelope canvas for cross-stitch, piece 18-by-27 inches, 25 cents

Aida linen canvas — size 18-by-36 inches — for cross-stitch embroidery, $1.00

Knitting-cotton, size No. 10, in cream or white, 10 cents per ball

Crochet-cotton, in sizes and colors, 15 cents per ball

Raffia, all colors, 20 cents per bunch

Rug-yarn, all colors, 50 cents per 4-ounce skein

Mothproof, fadeproof rug-yarn, all colors, 35 cents per 1-ounce skein

Rug hook, No. N25, 25 cents

Patented adjustable hooked-rug needle, 85 cents

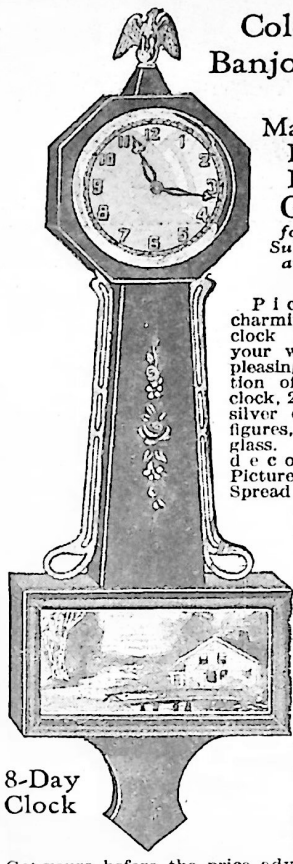
Staples for hairpin lace-making in three sizes: 1½-inch, 1-inch, ½-inch, 10 cents each

Box of fabric-crayons — 24 colors, 30 cents

NEEDLECRAFT MAGAZINE, Augusta, Maine

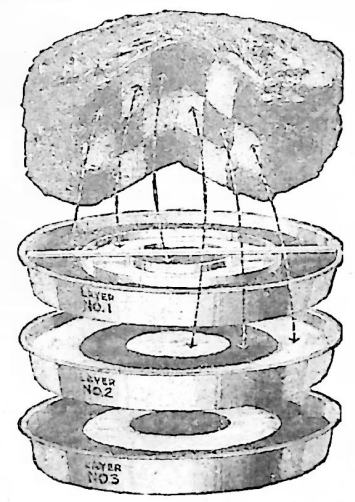
Colonial Banjo-Clock In Mahogany Finish Frame Given

for SEVEN Subscriptions at 50 cents each



8-Day Clock

Picture this charming banjo-clock hanging on your wall! It's a pleasing reproduction of a colonial clock, 23 inches tall, silver dial, black figures, convex glass. Floral decoration. Picture in colors. Spread Eagle, lens rim and side trim in polished brass finish. Made by the Gilbert Clock Co. and that means a reliable timepiece. Last year we got ten subs for this clock and used hundreds of them. This year's eight-day movement is a better clock and the offer much lower. Get yours before the price advances again. Order by name and by **Gift No. 3770.**



Checkerboard Cake-Making Device Given

for TWO Subscriptions at 50 cents each

Here's a complete outfit for making an unusual cake of checkerboard design. This outfit consists of three round tin cake-pans and a device for keeping the two colors of cake from each other, very popular. Easy to use. Many combinations of colors can be made in as many layers as you like. Simple to use. Directions and recipes sent with each order. Order by name and by **Gift No. 3479.**

3-Piece Casserole Set Given

for TWO Subscriptions at 50 cents each

This seven-inch casserole with cover and separate plate is made of Hull fluted pottery. Cream colored with green band trimmings. Very attractive and very practical. The 9-inch plate is deep for a pie plate. Order by name and by **Gift No. 4217.**

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NEEDLECRAFT MAGAZINE
Augusta, Maine

Order a Needlecraft Gift

Glass Boudoir Lamp Given

for THREE Subscriptions at 50 cents each

This new boudoir lamp has a glass base with a standard of brass and colored metal to match the glass base. The effect is most striking and it has all the charm of some of the oldfashioned glass oil lamps but here you have a complete electric lamp, socket, silk cord, plug, parchment shade, everything but the lamp bulb. Lamp with shade stands 12½ inches high. All neatly packed and shipped prepaid for only three subscriptions. You may have your choice of the following colors, rust, green, black or red. Be sure to mention color when ordering. Order by name and by **Gift No. 4180.**

Ingraham Wrist Watch Given

for FOUR Subscriptions at 50 cents each

Everyone will appreciate the beauty of this new wrist watch. White gold finish non-tarnishable bracelet of same material quickly adjustable to any wrist. Beautiful silver dial with raised numerals. This watch carries the Ingraham guarantee and comes in a neat silver colored gift box. This watch was made for men and boys but is very popular with girls. Order by name and by **Gift No. 4176.**

Willow Shopping Basket Given

for TWO Subscriptions at 50 cents each

This is the best shopping basket we have ever offered. We have had rush baskets which were satisfactory until the rush rotted and then they would easily wear away. This basket is made of rugged willow and should last for years. We are importing these from abroad which accounts for our liberal offer. No such baskets could be woven in this country at so low a price. Being hand-made they vary somewhat in size but they will average from 12 to 13 inches. This is a good-sized basket and is from 8 to 9 inches deep, 5 to 6 inches wide, and the handles are securely woven onto the basket. The bottom is reinforced. All in all this is an extremely rugged and durable basket. Ideal for marketing and also very handy for picnics. Order by name and by **Gift No. 2726.**

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Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, the gift you choose. Order by name and by gift number. Send your order to

NEEDLECRAFT MAGAZINE
Augusta, Maine

Concluded from page 14

AFTER a luncheon which in itself deserves much more than such a casual mention, we went back again to the embroideries, and Madame Vigano told how the school started. It was on her father's large estate in the Chianti district near Florence, during the war that a beginning was really made. Returning soldiers took over the work that they had left the women to do, and it was to keep the women busy again that an embroidery school was started in a small way.

A few girls were taught, they in turn teaching others. Soon a choice of fifteen girls, from fifteen families was made and expert teachers were brought out to instruct them in the making of the needlepoint laces, embroidery and hand-weaving. Orders began to come in, the school found many friends and now it has an established clientele.

Besides copying the exact designs and colors of the Florentine embroideries found in the pictures of the painters of the Rennaissance, Madame Vigano creates designs in the modern manner, and in new techniques which are executed by her pupils. Later on we will perhaps have some of the patterns from her school, for she promised that she would send a few of her most choice to us.

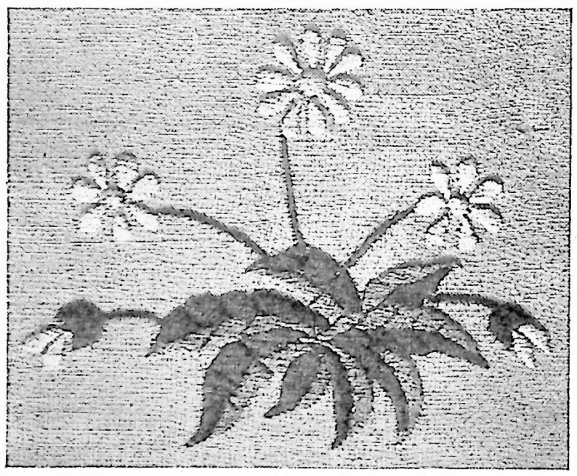
AS it happened I did not get the chance to visit the school of Madame Vigano, but looked over the embroideries in her Florence home. With Marie Van Vorst's school, however, I was more fortunate. I saw both the embroideries and the school.

Serra Valle was on our itinerary, and one glorious day we motored out from Florence to climb the great hills, and roll out to the mountains where Serra Valle nestled. Mrs. Van Vorst, herself an American and a writer who has lived for many years in Italy, was to meet us at the little town on the hill side. We left the main road and climbed up into a typical Italian medieval city, with its houses clinging to the sides of the hill, its church, ancient buildings and, of course higher up, the inevitable Roman ruin which marked the site of the still older city.

The limestone houses, tinted, as are all Italian homes, a delicate old gold, rubbed shoulders with one another on a variety of levels in the town, but out further were separate villas, and a church and parish house built by one Signor Egisto Fabbri, for the Mantellate Nuns. Mr. Fabbri's choir school, made up of children of the little town, who have been taught the Gregorian chants, and whose singing is bringing them fame, supplied the nucleus of Mrs. Van Vorst's first classes.

EMBROIDERY and music — what a wonderful combination, and how nearly ideal it seemed as we watched the sisters with their young pupils, and sat in amazement to hear tiny boys and girls reading music at sight, without a piano, in perfect pitch. In the embroidery classes simple stitches and designs are taught first, then more complicated ones, together with lace-making and other needlecrafts. The larger orders are executed by the mothers and older sisters of the little ones, in their own homes.

We tried to get a picture of a group of little girls with their needlework, and a frenzy of posing and laughing ensued. But it was raining a little and there was nothing on the film after it was developed. But a far better film called memory caught the picture. Somehow all of it was very typical of Italy today. A great country, hopeful, industrious, singing and working, reverent to the old, hospitable to the new, dignifying the work of its women, and quietly giving them their economic freedom in their own fields of endeavor. A fine policy for any nation to imitate.



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A Flower from the Robe of Venus. Painted by Botticelli. Embroidered by Beatrice Vigano

Concluded from page 22

(Embroidered covers and doilies should be rolled in a Turkish towel or soft cloth after washing, and ironed in a few minutes. If the piece is embroidered with colored threads, the towel or cloth should be so arranged that two surfaces of the tubbed fabric do not come together. Initials and embroidered patterns will stand out perfectly if placed face down on a thick pad and ironed on the wrong side. Curtains require special handling. The first necessity is a record of their exact measurements so they can be stretched to their original size after tubbing. Shake out all the loose dust, soak for twenty minutes, if very grimy, then wash in several sudsy waters, swishing the curtains up and down instead of rubbing them. After rinsing thoroughly, squeeze out the water and shape the curtains on a stretcher or on a flat surface, pinning at intervals along the edge. White curtains may be bleached in the sun. Curtains of delicate weave, or old ones that are in danger of developing holes will remain intact if washed in a net or muslin bag. Glass curtains that are gathered on a rod at top and bottom may be placed at the window immediately after washing and dried on the rods.)

FREE! How to Make SWEET PEAS with the NEW Dennison Crepe

JUST mail the coupon and we will send you complete step-by-step directions and materials for making a bouquet of sweet peas so perfect your friends will insist they are real.

When you see how easily and quickly you can make flowers of the new Dennison Crepe, you will want to go right on making crimson roses, golden jonquils, flaming poppies—all your favorite flowers for home decoration, for friends, as gifts, to sell.

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Added strength and added beauty make the New Dennison Crepe more workable, more durable—more satisfactory in every way for flowers, crafts and decoration. It has a correct range of 48 colors which supply artistic combinations in almost endless variety. Get it in the new package, shown here, at stationery, department and drug stores.

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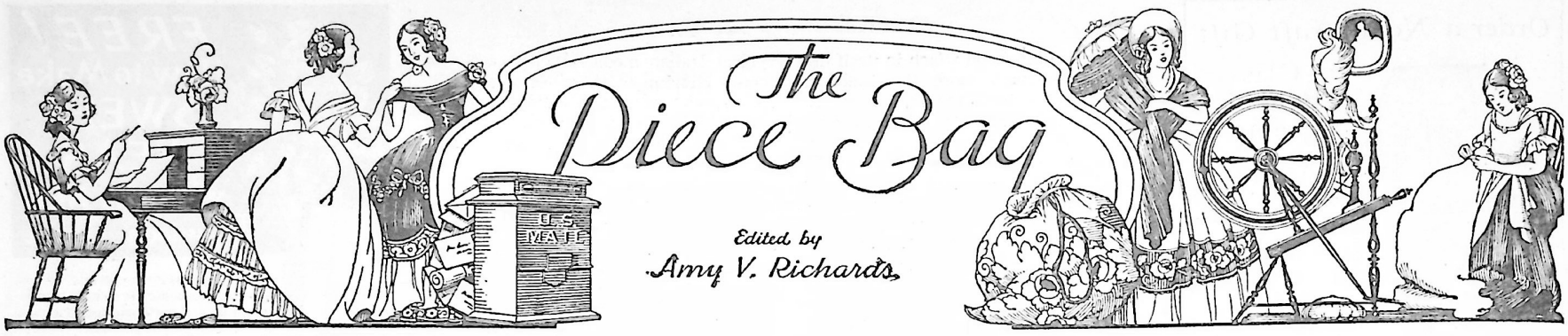
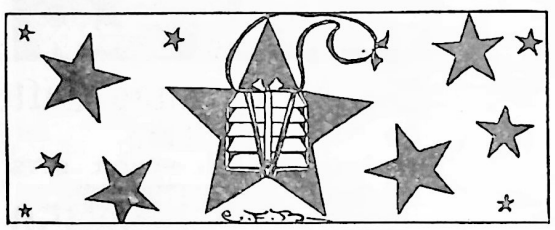


The Piece Bag

Edited by
Amy V. Richards

WE must steal a line of type or two to say, "Bountiful, beautiful Christmas!" to all our good readers and kind contributors. And may we also venture to say — "Don't let anyone douse your candlelight with 'depressionism' — don't cast shadows on the glow of childish enthusiasm — ring out your carols right lustily — infect all hearts with your gay courage — let your laughter sparkle — and know the joy of little things done in His name which transcends all measures of the market place!"

STARRY AFFAIRS — At this holiday time we are full of starry ideas for favors and parties and such like. You will see sketched a little silver star favor which is a shining thing to hang on your Christmas tree, and which may be given the younger guests in lieu of the more usual tarleton bags or paper cornucopias. A girls' group might make them for their club tree. Silver stars and silver rain give a lovely twinkling effect in candlelight. To make this favor, a five-inch star is cut from light-weight, silver cardboard, and one of those little five-bar packets of silver-wrapped chocolate bars is tied to the center of the star with silver ribbon. If these are to be hung on a tree, a piece of the silver ribbon is slipped under the ties across the top and knotted to form the hanging loop. Choose chocolate packets that are tied with either red or green ribbons. A holiday greeting and the guest's name may be written across the back of the star if it is to be used as a table favor.



Star party stunts are many. Fine wires strung across the room from corner to corner, and hung with tinsel rain and stars of all sizes cut from silver cardboard, make a most effective room decoration.

For getting acquainted purposes, guests may be given large stars upon which the signs of the zodiac are indicated. All having birthdays under the same sign gather together to form teams for "Shooting Stars." This is really an archery contest with a big star for a target; the blue outer rim scores one; the red, two; green, three; white, four; and finally, the gold star at the center scores five. Sharp tipped darts from an archery set are used for "ammunition." The winning team receives golden crowns made of gold paper ribbon with a big gold-star seal stuck on the front, and a piece of gummed paper tape stuck on one end of the ribbon at the back so that their "halos" can be made to fit!

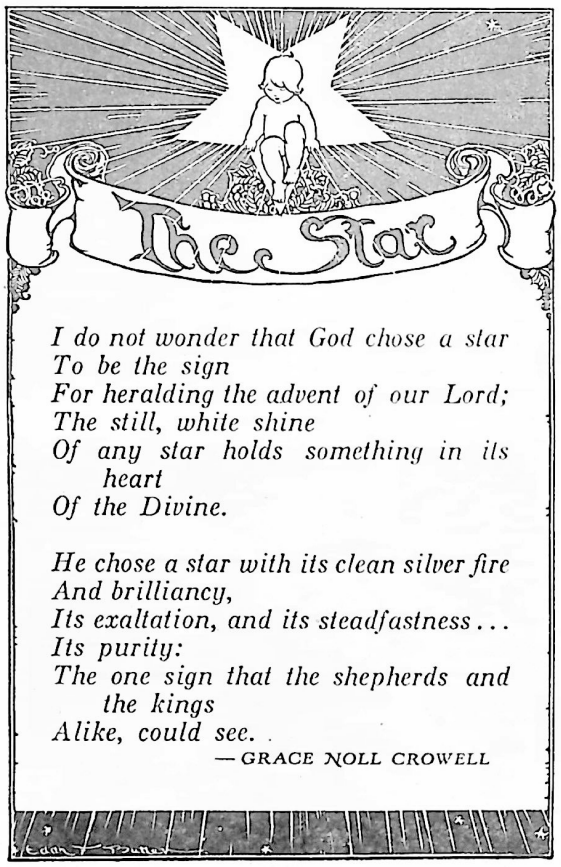
"Scrambled Stars" are fun for youngsters. Large stars of many colors are cut in six oddly shaped pieces and tossed into a basket at the center of a large table. The guests draw pieces haphazard, and the first to complete a star is awarded a big star cookie.

"Fortunes in Stars" are fun if given out by someone costumed as an old astrologer with peaked cap and starry wand. He presents each guest with a silver star upon the back of which is glued a small envelope containing an amusing prophecy or mock horoscope reading.

CHRISTMAS GRABS — Someone is always asking for new ways to carry out the holiday joke "grabs" at the club or office tree. Here are two "tried and true" suggestions. The first one is the "Wishing Tree." A Christmas tree is drawn on a large piece of cardboard, using a green crayon — or a tree may be cut from green paper and glued on. If, for example, there are to be thirty gifts for thirty guests, write numbers on the tree from one to thirty, placing them at intervals as you would ornaments on the tree. Cover each number with a bright Christmas seal. Be careful to stick only the top edge of the seal, but be sure the number is covered. Number the packages according to the numbers on the tree, and let Santa preside over them. Someone plays a merry tune, guests march up to the tree in turn, each one pulls off a seal revealing a number then tells the number to Santa who passes out the package bearing the number.

"A Yuletide Auction" is fun. After the guests have arrived and deposited their packages in a box at the door, each gift is marked at a certain price. No two prices are alike. Use odd sums such as thirty-seven cents, three dollars and three cents, and so on. Then write on slips of paper, the same price figures used on the packages, one price on each slip. These slips are passed to the guests.

Of course, Santa Claus is the auctioneer, and much of the fun depends upon the wit and the "line" of the auctioneer. Guests are told that they can bid only the sum which is marked on the slip they hold. Holding up a package Santa offers it for sale, being careful that no one sees the price mark on it. Guests bid wildly, but after much pretended dickering the gift goes to the one bidding the same price that is marked on the package.



I do not wonder that God chose a star
To be the sign
For heralding the advent of our Lord;
The still, white shine
Of any star holds something in its heart
Of the Divine.

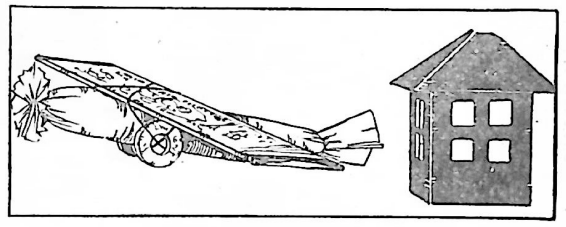
He chose a star with its clean silver fire
And brilliancy,
Its exaltation, and its steadfastness . . .
Its purity:
The one sign that the shepherds and the kings
Alike, could see.

— GRACE NOLL CROWELL

SANTA'S SUBSTITUTES — One ingenious mother person made a little closet do duty as the "chimney" by which the stockings "were hung with care." This "Christmas cupboard" became a beloved family institution. A low shelf was placed in the closet within easy reach of little hands. The face of the fireplace was made from corrugated cardboard covered with red brick crepe paper. This board was fitted to the front of the closet and an open arch cut like a fireplace opening. The back of the closet was lined with the brick paper. The shelf was covered with it. The edge of the corrugated board was tacked to the edge of the shelf which served as the mantel of the fireplace. Stockings were hung from the edge of the shelf. An imitation fire, logs with cellophane between them and a red light bulb, or flash-light, placed beneath, was the crowning touch. Gifts were placed on the shelf, as well as in the stockings. This corner belonged wholly to the little people and they played happily about their own "Christmas fireside" for hours.

BIGGER AND BETTER CHRISTMAS STOCKINGS —When the whole family "goes young" and decides to revive the blessed old custom of hanging up their stockings, there is a good time in store. They will all be expecting the same old apples and oranges, perhaps even a piece of coal or an onion or so — but do you secretly prepare this surprise, and watch their eyes pop when they view the row of Brobdingnagian hose, which have somehow taken the place of the slender silken tubes dangling so slinkily the night before. The giant socks are cunningly made from two old silk stockings, ripped or cut open, and then sewed together to form a single huge sock. You cannot imagine, until you make such a stocking, how big it is and yet how it has the appearance of an authentic silk stocking. Almost any conceivable package will go into these immense stockings, and you can well imagine the gales of laughter, and the real thrills for grown-ups who find the bulging great things filled with everything from hearth brooms to coffee percolators. No paltry Canton flannel imitation stockings these, but honest-to-goodness Christmas stockings.

EDIBLE AEROPLANES — Youngsters are thrilled with these little airships, which not only dangle gaily from the Christmas tree, but which can be readily dissected and consumed with felicity. Each plane requires for the making one penny stick of peppermint candy, one flat stick of chewing gum, two "candy mints with a hole," one toothpick, and one rubber band. The



candy stick becomes the body of the plane, the gum its wings, the mints the landing gear. Take the name paper off the gum leaving just the silver wrapping. Lift the edge of this paper and slip the toothpick under the paper. This stiffens the wing piece so that it will not bend. If the peppermint stick is not wrapped in pretty paper, wrap it in bright cellophane, twisting one end and spreading it out to simulate the whirling propeller, and shape the other end to suggest the rudder. To assemble the parts: Slip the rubber band over one end of the wing piece, twist it, pull it down and through one of the life savers, then under the body of the plane and through the other life saver, twist again, and snap up over the other wing.

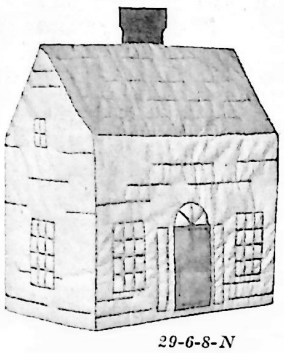
A WELCOME LANTERN — A welcome lantern, for the carolers who come to your door, is easily made, and our Seattle friend tells us that hers looked so well she left it up until spring. For materials you will need a large square of heavy black cardboard, a sheet of bright red tissue or cellophane, glue, strips of cotton cloth or gummed wrapping tape. From the cardboard cut four sides for the lantern, each nine by eleven inches. Two inches up from the longer side and two inches in from the shorter on each piece make a mark. This is your window space. Cut a window in each piece — each pane two inches wide by three inches deep, with frame one inch wide between the panes. You will have a margin of two inches all around each window. Cut out panes with a sharp knife after drawing them out on the cardboard. Glue the red paper over the window openings. Fasten the four sides of the lantern together with the strips of cotton and glue, or use the gummed tape.

Cut four triangular sections which will meet in a peak and overhang the sides of the lantern. Trim the apex of the triangles so that when top is assembled, there will be an opening at the top large enough for the electric light cord. Join the four "roof" pieces of the lantern with the tape and fasten this top in place. Slip shade over light socket and screw in bulb. If desired, a nine-inch square base may be added to the lantern.

For the Christmas Treasure Chest

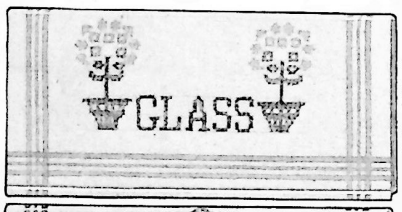
4586N

No. 4586N. "Devonshire Cottage" Penwiper. Stamped on colored felt, with material for wiper, **25 cents.** Floss to embroider, 13 cents.



29-6-8-N

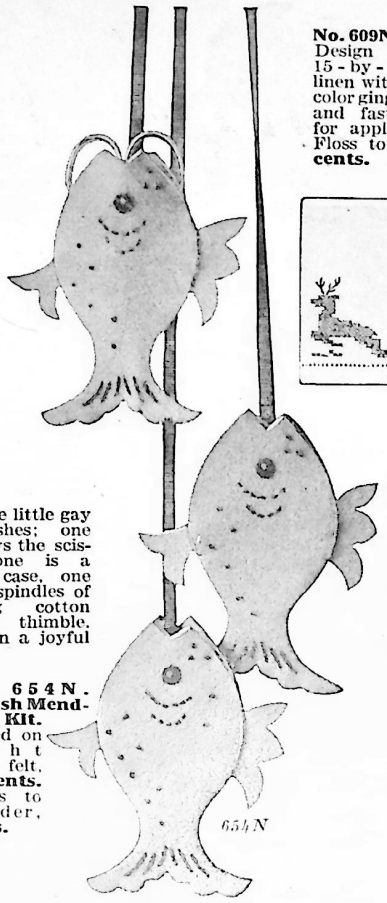
No. 29-6-8N. Toaster House. (12 inches high.) Stamped on unbleached muslin, red and green applique sections, cotton wadding for interlining, **35 cents.** Floss to embroider, **5 cents.**



No. 528N. "Glass" Towel. (top). Design stamped on 17-by-27-inch oyster linen crash, with red striped border, **30 cents.** Floss to embroider, **18 cents.**

No. 529N. "Silver" Towel. (center) Design stamped on 17-by-27-inch oyster linen crash, with green striped border **30 cents.** Floss to embroider, **18 cents.**

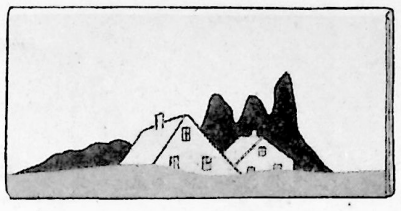
No. 530N. "Dishes" Towel. (bottom). Design stamped on 17-by-27-inch oyster linen crash, with gold striped border, **30 cents.** Floss to embroider, **10 cents.**



654N

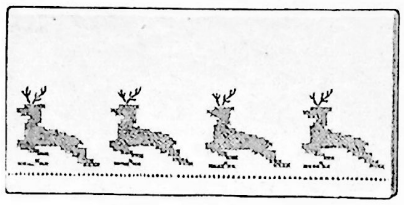
Three little gay felt fishes; one swallows the scissors, one is a needle case, one holds spindles of darning cotton and a thimble. Made in a joyful jiffy!

No. 654N. Gold-fish Mending Kit. Stamped on bright colored felt, **20 cents.** Floss to embroider, **3 cents.**



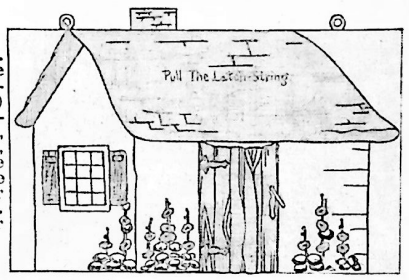
609N

No. 609N. Guest Towel. Design stamped on 15-by-24-inch cream linen with light-blue fast-color gingham for border, and fast-color gingham for applique, **40 cents.** Floss to embroider, **3 cents.**



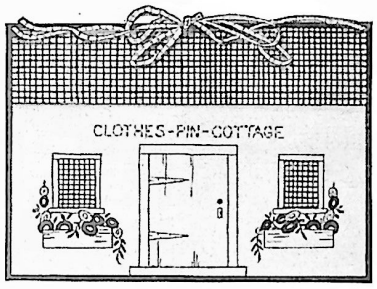
584N

No. 584N. Towel. Design stamped on 15-by-24-inch cream linen, **30 cents.** Floss to embroider, **5 cents.**



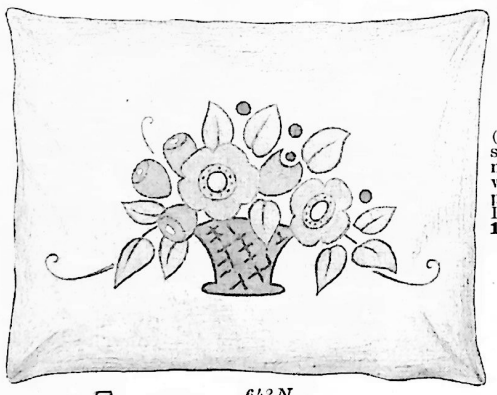
24-2-45N

No. 29-2-45 N. Paper and Twine Pocket. (15½-by-25½ inches.) Stamped on unbleached muslin, blue chambray, patches, bone rings and complete instructions for making, **35 cents.** Floss to embroider **15 cents.**



30-7-13N

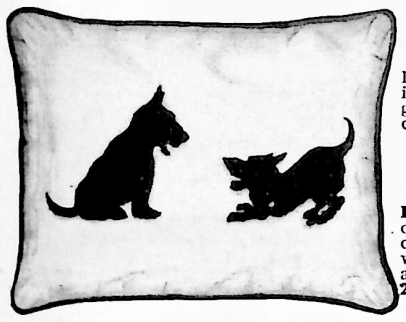
No. 30-7-13N Clothes-pin Bag (11½-by-17-inches Stamped on unbleached cotton with red-and-white checked material for applique, **25 cents.** Floss to embroider, **13 cents.**



642N

No. 642N. Pillow. (14x18 inches.) Design stamped on natural art crash, with felt applique patches, **49 cents.** Floss to embroider, **15 cents.**

No. 553N. Powder-Puff Doll. Bottle filled with bath-powder and china-lady doll head with stopper cork, complete with pink, light blue, orchid or yellow (mention color-choice) voile to cover bottle, organdy for costume, and lace to trim, **$1.00.** Floss to embroider, **10 cents.** (Instructions for making costume sent with each order. Powder-puffs not included.)

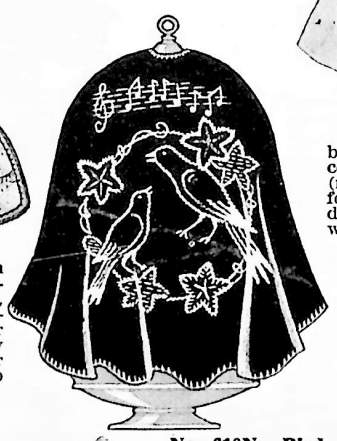


524N

This amusing little tuck-in pillow is favored by the grown-ups and children alike.

No. 524N. Pillow Stamped on 10-by-26-inch colorful sateen with black-felt applique patches, **25 cents.**

No. 596N. Hot Pan Holder. Plain and figured quilted padding, bound around with colorful binding, loop for hanging, stamped for easy embroidery, and lace for trim, **30 cents.** Floss to embroider, **33 cents.**



No. 610N. Bird-Cage Cover. stamped on black sateen with floss to embroider, **85 cents.**

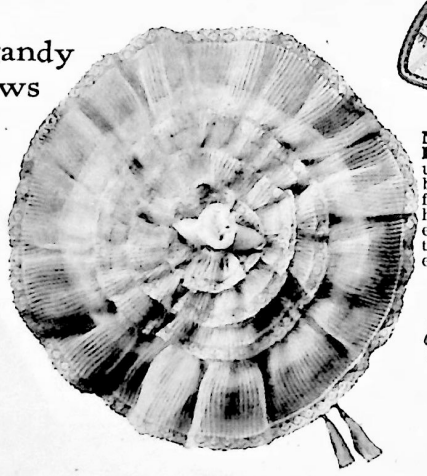
No. 545N. Handbag. (Size when finished 8-by-9 inches.) Design stamped on durable natural burlap for simple embroidery. All complete with wool yarns, imported needle, instructions and picture. Price only **59 cents.**

Rainbow Organdy Boudoir Pillows

Beautifully made of imported organdy with plaited ruffles and Val lace. Assorted shapes in rainbow shades. Order by following numbers:

No. 639N. Boudoir Pillow. Completely made and filled, **$1.25 each.**

No. 640N. Pajama-Bag Pillow. Completely made, with pocket for sleeping garment and cord **$1.25 each.**

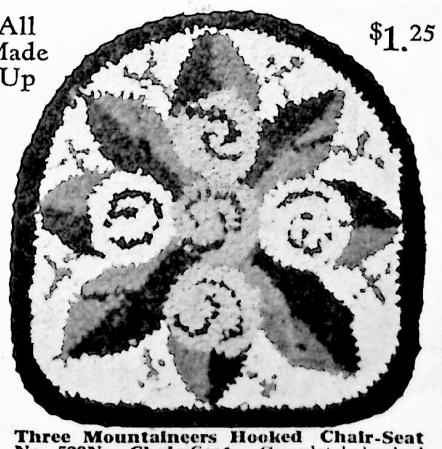


549N

Purse of Lovely Felt.
To Use with Belts.
Size 3-x-4 inches.

No. 549N. Stamped on choice of blue, green, tan or black felt with instructions, yarn and needle, **25 cents.**

All Made Up — $1.25



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Copr., 1932, The American Tobacco Co.

No raw tobaccos in Luckies —that's why they're so mild

WE buy the finest, the very finest tobaccos in all the world—but that does not explain why folks everywhere regard Lucky Strike as the mildest cigarette. The fact is, we never overlook the truth that "Nature in the Raw is Seldom Mild"—so these fine tobaccos, after proper aging and mellowing, are then given the benefit of that Lucky Strike purifying process, described by the words—"It's toasted". That's why folks in every city, town and hamlet say that Luckies are such mild cigarettes.

"It's toasted"

That package of mild Luckies